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A STUDY OF SIXTEENTH CENTURY COUNTERPOINT

QUINCY PORTER

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A Study of
SIXTEENTH CENTURY COUNTERPOINT

Based on the Works of
ORLANDO DI LASSO

by

QUINCY PORTER

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FOREWORD

There is growing belief in the advisability of including a study of the modal counterpoint of the 16th century in the musical curriculum of schools and colleges. Since it makes an admirable basis for the comprehension of constructive principles, it can well afford to precede the study of harmony. Several fine texts have recently appeared which deal with this style in a thorough and scholarly manner and which may be consulted with great profit. The chief justification of this one lies in the fact that it outlines a method of study which has proven practical during some fifteen years of its use both in conservatory and college. It aims to provide the student with an increased sense of musical logic, which will help in the solution of present-day musical problems.

Q.P., August, 1940

Third Edition

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INTRODUCTION

How can we best direct our efforts in the study of an art whose realm is so vast as that of music? Here is a boundless, inexhaustible universe. We are confronted with problems not unlike those of the astronomer, and it may be profitable for us to consider how he goes about his task. It is evident that he obtains the greater part of his knowledge by examining the nearest and brightest stars, but by this means he often increases his understanding of things which are less near at hand. It is by the study of small truths that the scientist may be able to arrive at greater ones. For the student of an art, the methods of science may be extremely helpful, but there is an added problem for him: his art is alive, ever changing. He must try to comprehend things which are in the course of development, in which the element of time plays an important role. Whereas the changes in the universe have been negligible during the past 10,000 years, momentous changes have taken place in the world of music during the past five centuries, and we must be ready for radical changes even during our own lifetime.

It is because of its ever-changing, living character that it is so baffling a task to gain true insight into an art. The genius himself sees furthest, at least in the direction of his own trend, and can discover new forms which will be more suitable as an expression of his individuality than those of his predecessors. He breaks many well-established rules, and people see—at least later on—that he was right in so doing. Text-books seldom keep abreast of the times. A Bach, a Purcell, a Mozart or a Schubert appears on the scene and creates many of his most sublime utterances using means quite contrary to accepted rules and regulations. The futility of formulating rules for an art is proven by practically every genius. Geniuses make their own laws.

In a study of music it is doubtless safest to go straight back to those great men whose works seem best to have withstood the test of time—the brightest stars in our musical universe. But we must not fail to realize, as we study the work of a certain genius or school, that we are dealing with a limited field of the art. We must try to get behind the composer's mind, to see how he thought, attempting to find general principles which may apply themselves to music of other styles. Then we should proceed to a similar study of the work of other geniuses in other epochs. It is thus that we may gradually acquire a broader perspective and understanding of our art.

The vocal counterpoint of the 16th century may seem remote from present-day styles as one first approaches its study, but the closer one's acquaintance becomes, the richer it seems in its suggestion of possibilities for contemporary music. This early style has already exerted a strong influence on the music of the present century. When, at the beginning of the 17th century, the point of view shifted so strongly toward the harmonic, many untried resources of this counterpoint were left undeveloped. But this music is still unexcelled in the field of *a cappella* music, and it is as alive today as it was 350 years ago. As a study of the musical element, counterpoint—the importance of which is coming to be increasingly recognized—it is admirable, since harmonic considerations are always secondary. Furthermore, there is much to be learned about vocal writing from these masters, whose knowledge of the voice was uncanny.

In our studies we shall glean as much as possible from the examples themselves—these examples being taken from the works of Orlando di Lasso, who, with Palestrina, was one of the greatest composers of this century, and fortunately left behind him a wealth of two-part music upon which we shall base our first studies. We shall attempt to see what he did and, as far as we are able, why he did it. Sometimes the reason will be a vocal limitation; sometimes due to some law of physics (which he may have understood intuitively before science had developed sufficiently to contribute its explanation); and sometimes there may be no other reason than convention. But one of the remarkable characteristics of this music is the fact that convention plays a comparatively insignificant part, musical considerations seeming always uppermost.

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PART I

TWO-PART COUNTERPOINT

1. Definition of Counterpoint

The word counterpoint is derived from the Latin expression: *"punctus contra punctum"*. This means, literally, "point against point", or, since points were used for notes, "note against note". This may be more freely extended to imply that series of notes are placed against series of notes, or more simply, melodies against melodies. The word "against" is of great importance, for it implies the existence of independence between these lines of melody. Without this feeling of independence we do not have counterpoint. Factors which increase this feeling will doubtless prove of value, those which decrease it will tend to injure the counterpoint.

2. Characteristics of melodic lines

We must first examine some of the characteristics of the individual melodic lines, to find out what is suitable for this kind of writing. Since it is a vocal style, we may expect to find consideration of the limitations of the voice. We must remember that instruments had not yet begun to exert an influence on vocal music, causing the voice to imitate fast arpeggios, turns, trills and the like. These masters used the more natural possibilities of the voice.

Exercise 1. Make the following study of the melodic lines in IPSA TE COGAT PIETAS below. Taking each line separately, then adding the results together, find out the number of times that a voice

a Repeats the same note successively.....

b Goes one note up or down the scale.....

c Skips a 3rd up or down.....

d Skips a 4th up or down.....What kinds of 4ths?.....

e Skips a 5th up or down.....What kinds of 5ths?.....

f Skips a 6th up or down.....What kinds of 6ths?.....

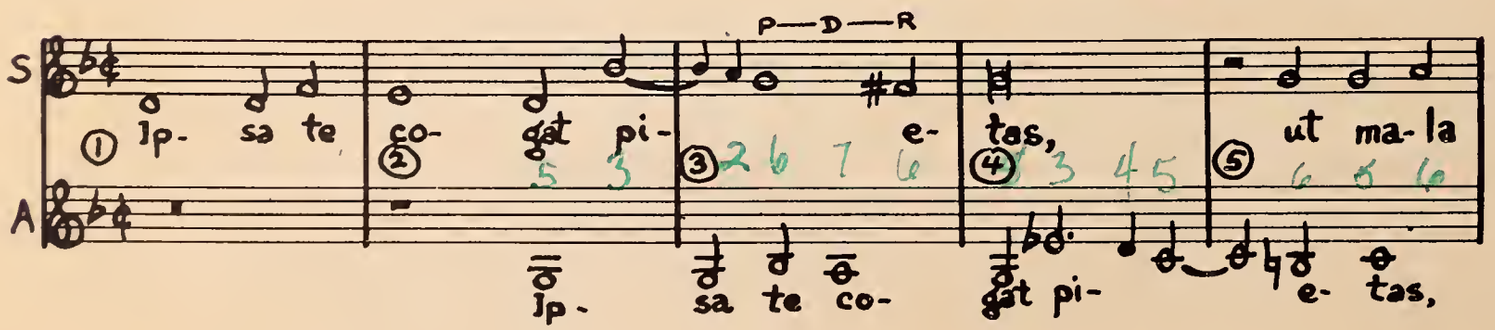
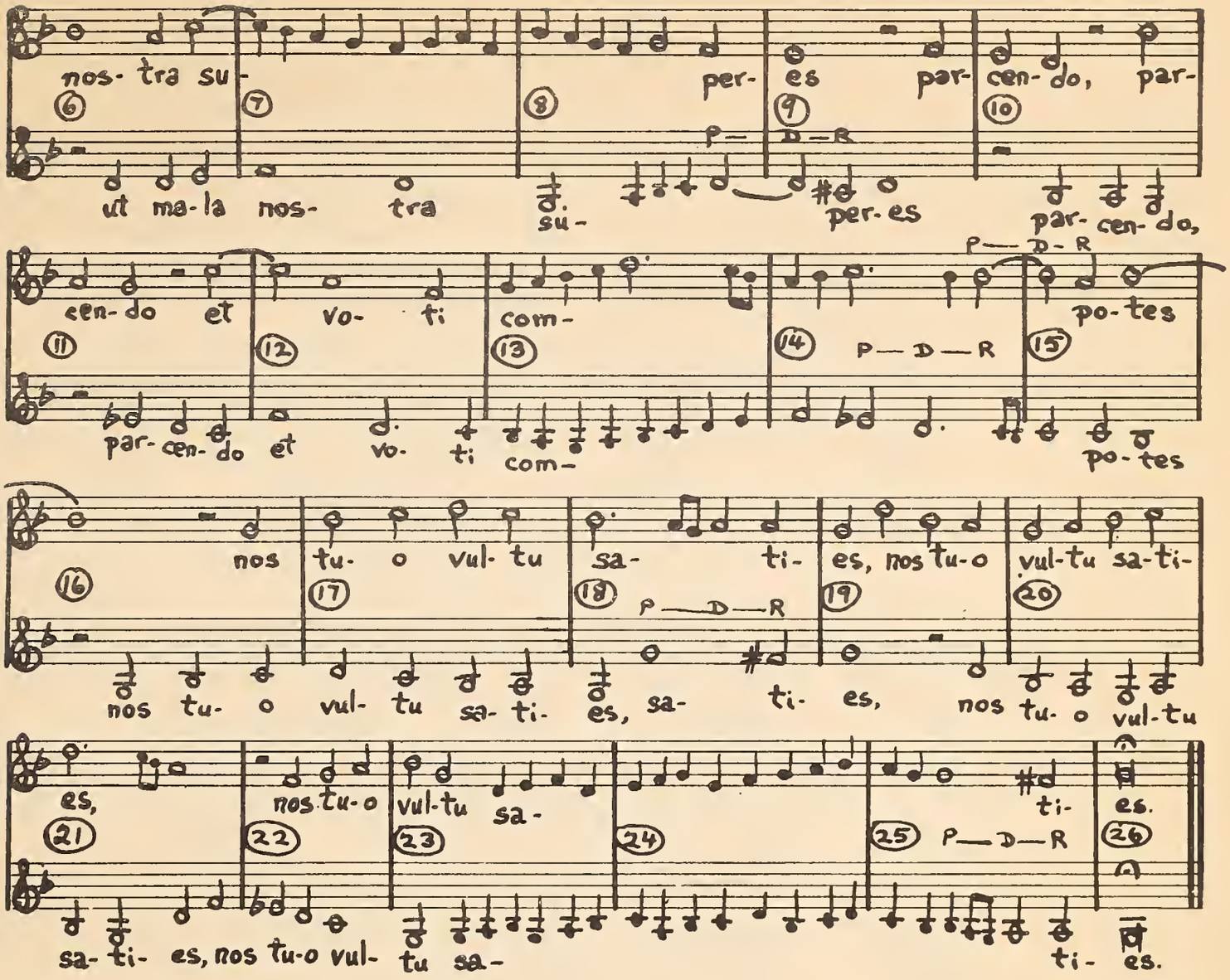
g Skips a 7th up or down.....

h Skips an 8ve.....

i Skips any larger interval.....

j Skips any augmented or diminished interval.....

IPSA TE COGAT PIETAS

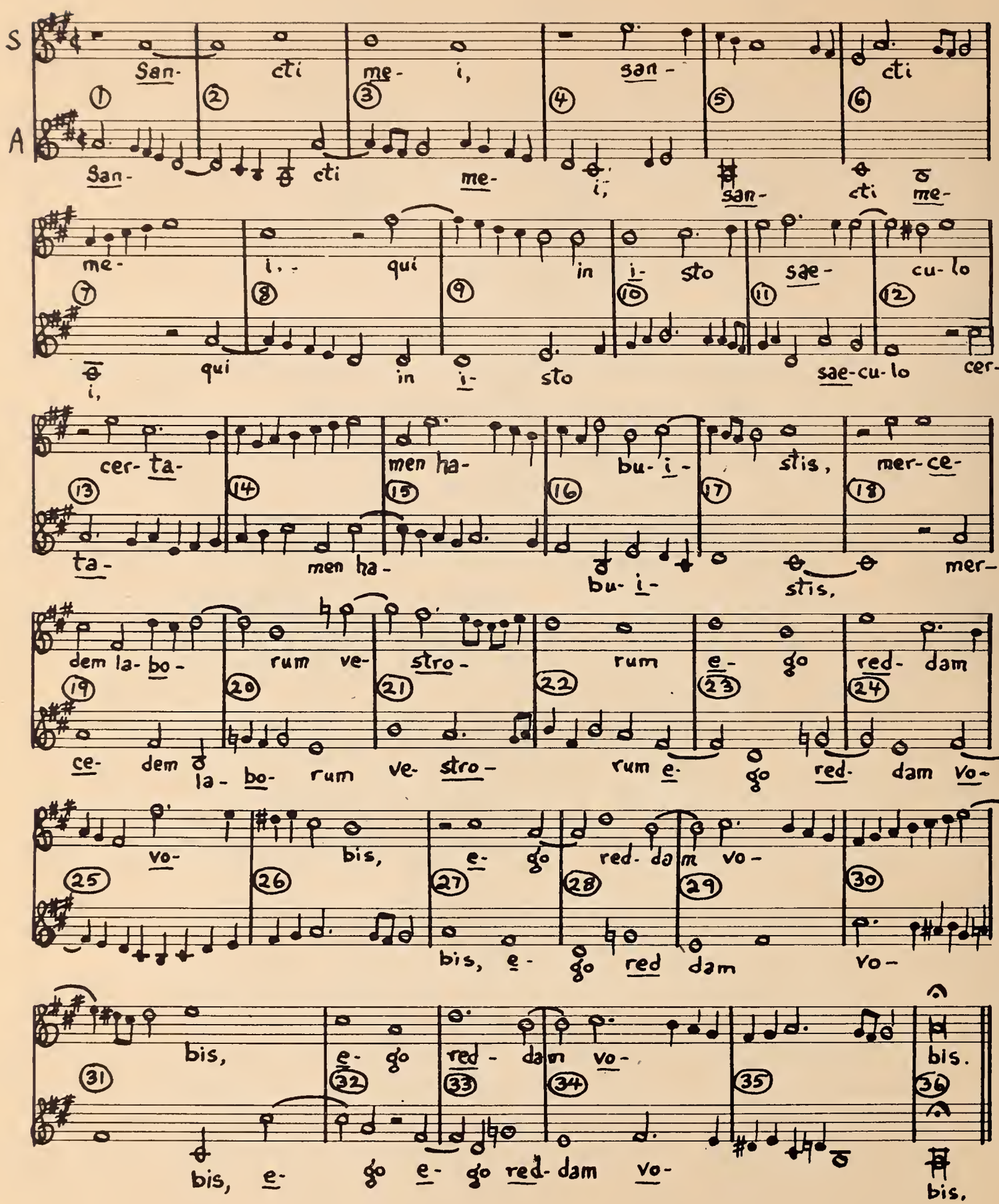
Orlando di Lasso

Let us examine the spoils of this seemingly dispassionate bit of research. It is quite obvious that step-wise motion predominates, skips being used more sparingly. It would seem safe to conclude that there is a reason for this, and that the reason is to give a more close-knit characteristic to the lines. When the ear has to follow two or more lines at the same time, its task will be lightened if the lines are not too difficult to follow. Moreover, skips, when they do occur, will take on a more expressive character.

A like study of another example would give us similar results, variations being due to the difference in the general characteristics of the melodies.

Exercise 2. Another study of lines will prove useful. Taking each line separately, then adding the results together, count the number of times that a voice returns in the opposite direction after a skip, in SANCTI MEI, page 6:.....; the number of times the voice continues in the same direction after a skip:..... (This will point out a vocal principle which is even better exemplified in the works of Palestrina. After a skip either up or down it is easier for the voice to return toward the region from which it jumped. It also helps to make the line more continuous, the break having been filled up.) How many times does a voice return by step-wise motion after a skip?.....; Is a voice required to skip when it is moving rapidly?..... Is a voice required to begin suddenly in a high register without a chance to work up to it?.....

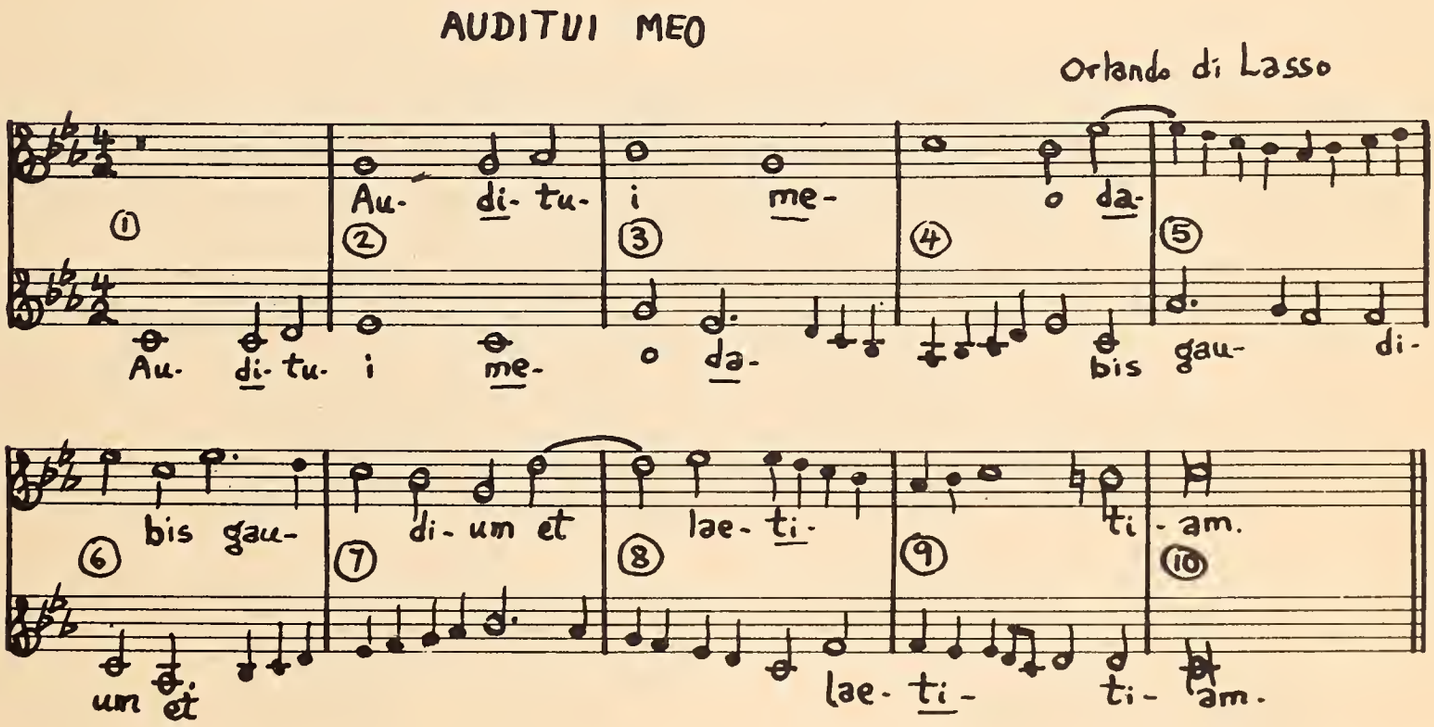
SANCTI MEI

Orlando di Lasso


S
A
San- cti me- i, san- cti
San- cti me- i, san- cti me-
me- i. qui in i- sto sae- cu- lo
i, qui in i- sto sae-cu-lo cer-
cer- ta- men ha- bu- i- stis, mer- ce-
ta- men ha- bu- i- stis, mer-
dem la- bo- rum ve- stro- rum e- go red- dam
ce- dem la- bo- rum ve- stro- rum e- go red- dam vo-
vo- bis, e- go red- dam vo-
bis, e- go red dam vo-
bis, e- go red- dam vo- bis.
bis, e- go e- go red- dam vo- bis.

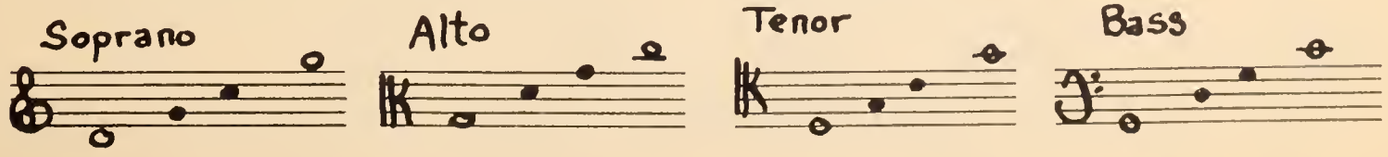
3. Trend of melodic lines

Even in our first, simplest exercises we shall attempt to give the line a definite shape. The trend of the line of melody should be purposeful, not hit-or-miss, if we are to follow the examples of the old masters. The line should work toward a point of greatest stress or intensity and back to a point of rest at the end. In general there should be a single highest point and a single lowest one. The melody does not necessarily climb continuously until it reaches the climax. It may to better advantage climb and drop, climb further and drop, climb still further, etc., until the climax is reached. The return to a point of repose at the end is sometimes accomplished by a reverse process, as will be made clearer after the following exercise is completed.

Exercise 3. Take the line of the lower voice only in AUDITUI MEO, below, and study its trend. Imitate this line by a graph, so as to demonstrate clearly the melodic direction. Slant the line up or down if the melody goes up or down the scale, make an abrupt jump where there is a skip in the melody, up or down, and make the line go straight horizontally when notes are being held.

In this short example there are principles of musical dynamics clearly demonstrated such as appear in more complicated form in a fugue of Bach or a symphony of Beethoven. In the upper melody of this example, the climactic note E flat is stressed by several repetitions, but in spite of this fact a feeling of linear motion is maintained by the notes between.

4. Range of voices

In writing for voices care must be taken not to exceed their natural range, which may be roughly given as follows, the white notes giving the complete range, the black ones the middle register:



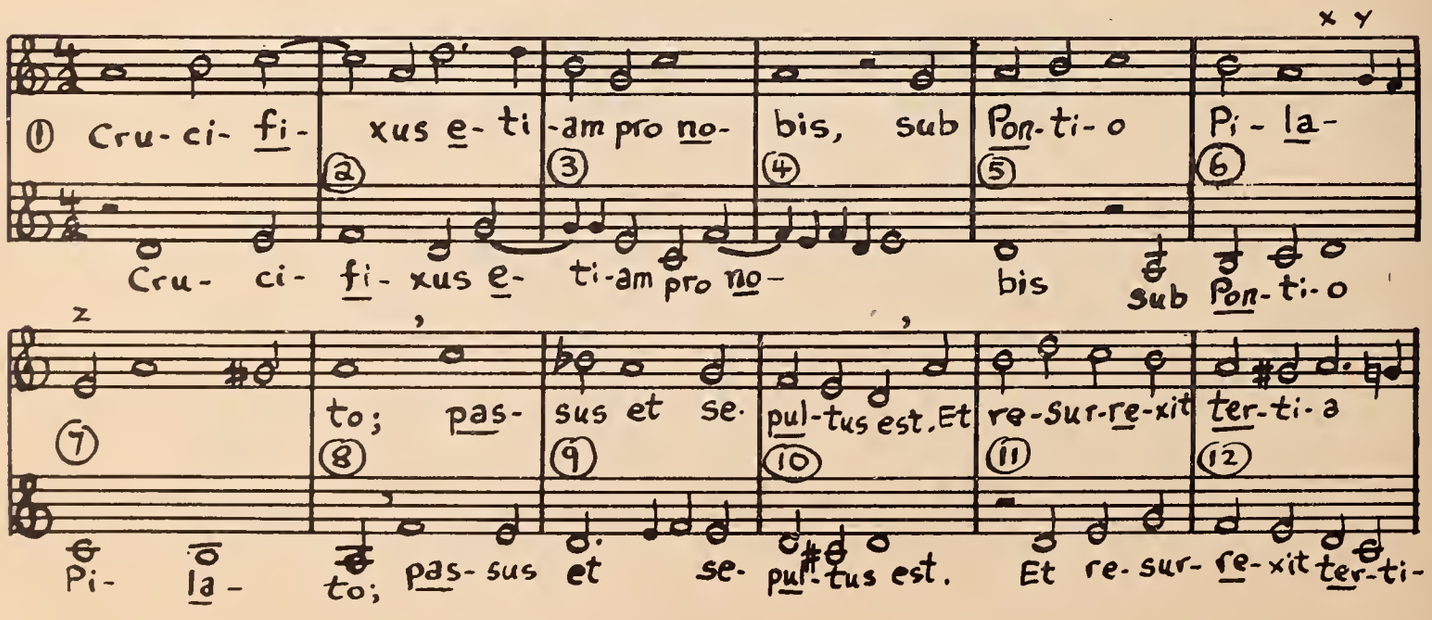
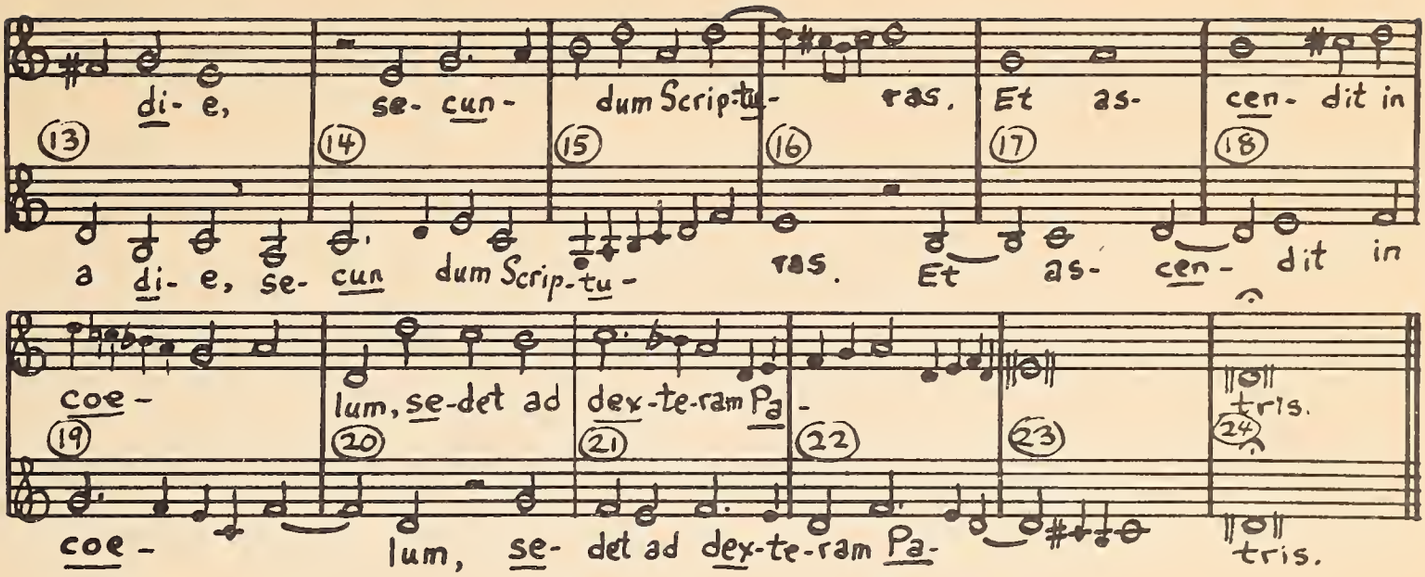
5. Rhythmic principles

The above suggestions regarding the trend of melodies may be thought of under the heading of rhythmic considerations. The rhythm in this style of counterpoint is always simple and natural, and a profitable subject for study in itself. When we are dealing with the simplest kind of preliminary exercise, in which the voices move simultaneously in notes of equal value, rhythm is obviously much restricted. The entire feeling of rhythm must be provided by the curve of the melodies. Even in these first exercises, (1 vs. 1), there must be a certain rhythmic independence in the lines of the two voices. The point of greatest intensity and other points of intensity in the line of one voice should not coincide with those of the other. The listener should be led in a natural way to focus the attention now on one voice, now on the other. The points of particular interest in each line should be allowed to stand out without interference. Thus we shall be able to give a feeling of independence of rhythm, even though the two voices begin each of their notes simultaneously. In general it is well to avoid patterns which divide the whole into equal rhythmic sections. The result of this is to attract attention from the continuous and independent flow of the voices toward certain regularly stressed points—a less pure type of counterpoint resulting.

6. Harmonic intervals

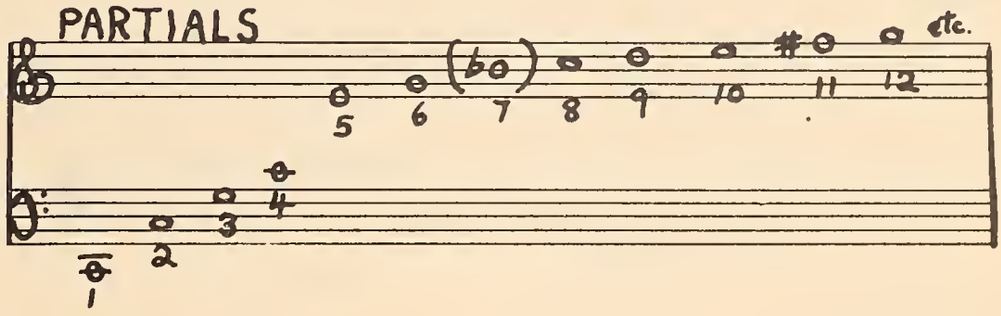
Examples of two-part counterpoint are less easy to find than those in more voices, but Orlando di Lasso fortunately left many fine examples. Since all are written in a more or less florid style, the principles of 1 vs. 1 counterpoint are less easy to get at. It is possible to discover them if we look carefully, however, and we shall first ascertain what harmonic intervals were used when the two voices began their notes at the same time.

Exercise 4. Make a list of all the different intervals you find between the two voices (harmonic intervals) when they begin their notes at the same time, in the example CRUCIFIXUS, which follows. Note the kind of interval, whether major, minor, perfect, augmented or diminished. It is important at the outset to distinguish clearly between what is possible as a harmonic interval, and what may be used as a melodic interval.

CRUCIFIXUS Orlando di Lasso

x y
① Cru- ci- fi- xus e- ti -am pro no- bis, sub Pon- ti- o Pi- la-
② ③ ④ ⑤ ⑥
Cru- ci- fi- xus e- ti-am pro no- bis sub Pon- ti- o
z
⑦ to; pas- sus et se- pul- tus est. Et re- sur- re- xit ter- ti- a
⑧ ⑨ ⑩ ⑪ ⑫
Pi- la- to; pas- sus et se- pul- tus est. Et re- sur- re- xit ter- ti-

di- e, se- cun- dum Scrip-tu- ras. Et as- cen- dit in
a di- e, se- cun dum Scrip-tu- ras. Et as- cen- dit in
coe- lum, se-det ad dex-te-ram Pa- tris.
coe- lum, se- det ad dex-te-ram Pa- tris.

7. Consonance and dissonance

This should make a complete list of the intervals which were accepted as consonant in 2-part counterpoint at this time. What is considered as consonant in one style may be considered dissonant in another, however, which makes a definition of consonance and dissonance extremely difficult. It is scarcely possible to do more than to define consonances as the nearer-lying or simpler relationships in harmony; dissonances as the more remote, more complicated. The physicist will help us to a better understanding of this subject. Below are shown the first 12 partials of the note C:



Great C is the fundamental, the other 11 notes are its overtones. These overtones, or upper partials, actually sound in greater or lesser quantities when the fundamental note is sounded—the quantities varying according to the different timbres or tone qualities of the instruments or voices which produce the note. In general the quantity of sound of the overtones diminishes as we go up the series. The first overtones are always predominant, and though they are not often heard independent of the fundamental, they actually exist and may have a very important effect on the sound of an interval between two voices, as we shall see in the case of the interval of the 4th (§9). The numbers below the notes show the relative speed of vibration, being the numbers of the partials. For example: the first G vibrates three times while the fundamental vibrates once. The ratio of a major 6th is 3::5; that of a minor third is 5::6; etc. In general the simpler the ratio the more consonant is the interval. The unison, 1::1; the 8ve, 1::2; and the 5th, 2::3 are the simplest intervals. We shall find that the intervals discovered above in CRUCIFIXUS all have simple ratios. In general intervals having the lowest figure in their ratio are the simplest and most consonant, but the lower the sum of the two figures in the ratio, if the lowest figure is the same, the simpler will be the ratio.

Exercise 5. Write the ratio of each different interval discovered in Exercise 4 in CRUCIFIXUS. Write the ratio of each interval up to the minor second and arrange in order of consonance.

8. Beats

As the ratio of vibration becomes more complicated there becomes evident a feeling of disagreement. This may be explained by the fact that our ears begin to become conscious of beats between the notes, which in the more consonant intervals occur too frequently to be noticed. The minor 2nd, a rather striking dissonance, vibrates in a ratio of approximately 17::18. This means that the coincidences of vibration-phase occur at sufficiently rare intervals as to make the resulting beat recognizable to the ear. The slowness of the beat gives us the impression of disagreement between the two notes. As we take the interval down by octaves, the speed of beats is each time cut in two (the ratio of the 8ve being 1::2), and the feeling of dissonance is increased. Compare the sound of a minor 2nd in a high register of the piano with the same interval in a low register. Make the same experiment with the major 2nd, major 3rd, minor 3rd, etc. This explains the 'muddy' effect of some of the low triads in Beethoven's piano sonatas. These chords doubtless sounded better on the less resonant piano of his day.

As ratios become more and more complicated, the beats slow down until they become unnoticeable to the ear. It happens that the minor 2nd makes one of the most noticeable of all dissonances when executed in the middle range. Quarter-tones and other intervals smaller than a minor 2nd do not actually give rise to such noticeable beats, to the disappointment of some "ultra" moderns.

9. Interval of the 4th

But we have the interval of a 4th which has a simpler ratio than several of the intervals accepted in this style as consonances. Here we find the effect of another factor: the overtones. The conflict in this case is not between the actual notes themselves, but between the upper note and a strong overtone of the lower note: its 5th—the 3rd partial. Here we have the interval of a major 9th (like a major 2nd) between a note and an overtone. The black note is the 3rd partial of C in the following illustration:

10. Other dissonances

It was at this interval of a major 2nd that they drew the line, putting it and anything more complicated into the category of dissonance. The minor 7th has a complicated ratio, and here also we have the conflict of a major 2nd between the upper note and the 2nd partial of the lower.

Note: The minor 7th found as the 7th partial in the series of overtones makes an interval with the fundamental smaller than the minor 7th which occurs in our scale. The interval as it appears in the overtones is quite consonant in character, and would doubtless have proved useful in our system, as it has in other systems, if it had fit.

The augmented 4th has a complicated ratio, and there is also the strong conflict of a minor 2nd between the 2nd partial of the upper note and the 3rd partial of the lower. We have become used to this interval, because it occurs in our famous dominant 7th chord. The two notes alone are sufficient to suggest to us this chord, even though the root and 5th are missing. To these old masters the two notes implied nothing but themselves, and seemed to make a disagreeable dissonance with one another. This interval consisting of 3 whole tones appeared quite inconveniently in all their modes, and came to have such an evil significance that they associated it with the Devil himself and gave it the name of the Tritone. They went to great pains to avoid the sounding of the two notes of this interval near one another, either melodically or harmonically.

11. Role of harmonic relationships in counterpoint

The question arises as to why they did not use dissonant intervals as well as consonant. That the voices sounded well harmonically, if consonances were used, is probably only a part of the answer. It is true that voices are so rich in overtones that they exaggerate the feeling of dissonance by the added conflict of the overtones, and this is doubtless the reason why there is such clarity of sound in the extremely consonant music of this period, no matter how many voices were employed. However, it remains also true that it is quite possible to write fine counterpoint using quite a different set of intervals from the one they chose.

Counterpoint will be purer in character if there is a similarity in the type of interval used. If there is too great a discrepancy the result will be undue harmonic interest, which will attract attention away from the independent lines of melody. The intervals chosen for this style have sufficient variety to avoid a feeling of harmonic monotony, but they do not attract enough attention by their contrast to one another to injure the contrapuntal feeling. A counterpoint based on a more dissonant type of interval might be just as much injured by the introduction of a pure consonance (e.g., the perfect 8ve), as the counterpoint of the 16th century would be injured by the introduction of a minor 2nd. The sudden change in the type of interval would divert the attention from the lines.

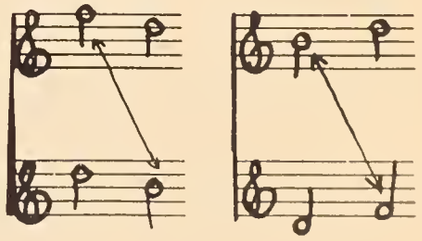
12. Further melodic considerations

As we discovered in Exercise 1, no greater skip was required of the voice than that of a minor 6th except for the easy skip of the 8ve. We shall see through further observation that the voice was not required to go by a series of skips in the same direction to a dissonance with the first note. This would impair the smoothness of line within a melodic phrase. Between phrases such a combination of notes may be found, and also skips larger than a minor 6th (See IPSA TE COGAT PIETAS, page 5, bar 21, and QUI VULT VENIRE POST ME, page 27, bars 7, 27, 29, 30, 34-35), which shows that Orlando was thinking more about the lines of his phrases than about the avoidance of difficulty for the voices when he abstained from the above-mentioned skips.

13. Tritone

Cross-illusions to the Tritone were also avoided: one of the voices skipping from one of the two notes of the Tritone, while the other voice skips to the other note:

These are flagrant examples. All cases where the two notes of the Tritone are emphasized will interfere with the attainment of the purity of this 16th Century style.



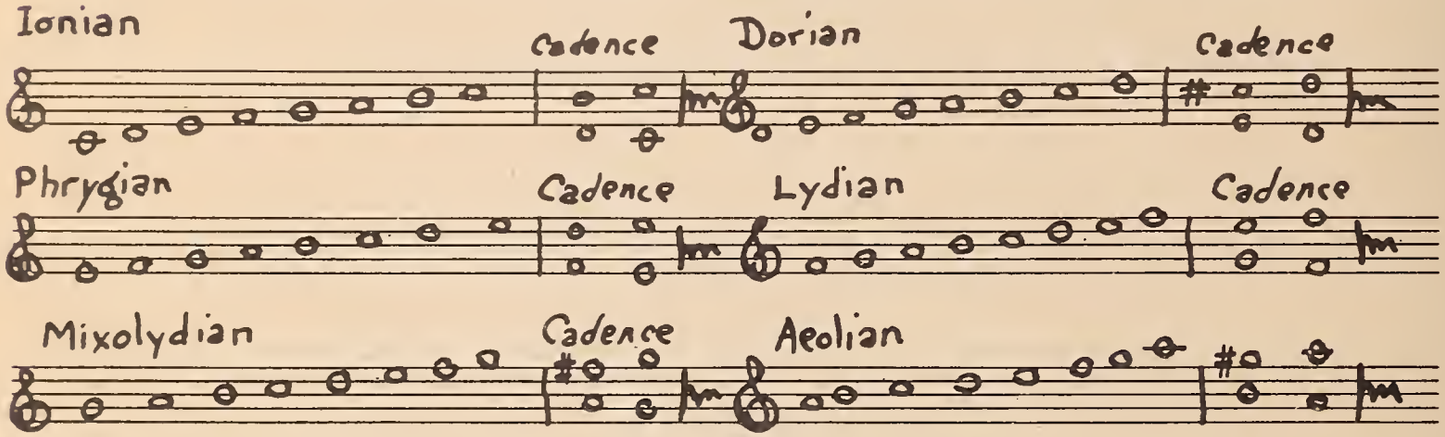
One vs. One Principles

14. Beginning

Two voices beginning simultaneously should throw attention at the first note of the mode. To do this, the lower voice will sing the first note itself; the other voice will sing any one of the first three partials of this note: a unison with it, or an 8ve or a 5th above it. The major 3rd, next different note to arrive in the overtones, would have to be sung very faintly to sound like part of the fundamental. If sung in the same nuance it will sound as a quite independent note, and an ambiguity will arise as to which of the two notes is the more important. It will not help to define the first note of the mode, but rather it will attract our attention away from it.

15. Cadence

An examination of the next to the last note of each voice in the examples given will show that it was customary to have one voice sing the 7th degree of the mode, going up by scale-wise motion to the final note of the mode; while the other voice sang the 2nd degree, going down one step to the final. We have a strong melodic approach by both voices to the first degree of the mode.

Note:—Since we shall be using several of the church modes from the start of the preliminary exercises against *canti firmi,* a few of them are here given below, with a typical cadence. In each of the modes except the Phrygian it will be noted that the voice singing the 7th degree of the mode chooses the note a minor second below the final. If the 7th degree has to be raised by an accidental, this is usually done in the cadence only, the unraised note being used elsewhere. Instead of a 6th going to an 8ve for the cadence (as below), the voices may be inverted to make a 3rd going to a unison, or a 10th going to an 8ve.

16. Part between beginning and cadence

The intervals between the voices discovered in Exercise 4 may be used, except that a unison should be avoided. The latter makes a good point of departure, and a good interval on which to end, but a unison stressed at a point intervening may injure the counterpoint. The blending is so complete when the two voices come to it at the same time that one or the other seems to disappear, and the note of the unison stands out too sharply in contrast to the other notes. It makes a jar in the counterpoint, always well to avoid.

17. Contrapuntal considerations

In the use of these intervals we must be careful that the lines of melody maintain their independence. Successive unisons would quite obviously be detrimental. The same is true of successive 8ves, since the upper voice is reinforcing the lower by singing its nearest overtone. Though, in the case of successive 5ths, the upper note is not so closely related, it is still sufficiently a part of the lower voice to reinforce the latter's line, thereby causing loss of independence. The intervals: unison, 8ve and 5th can almost be considered as "one note" combinations, since the two voices blend together to form one strong fundamental (though to a lesser degree in each case).

Exercise 6. Intervals may be approached by *direct motion* (both voices moving in same direction: both up, or both down); or by *contrary motion* (the two voices moving in opposite directions); or by *oblique motion* (one voice moving up or down, the other repeating or tying over the same note it just sang). Find out how each of the unisons, 8ves and 5ths, struck at the same time by the two voices is approached in AUDITUI MEO, page 7. Mark D for direct, C for contrary, and O for oblique motion. Do the same for the 3rds, 6ths and 10ths.

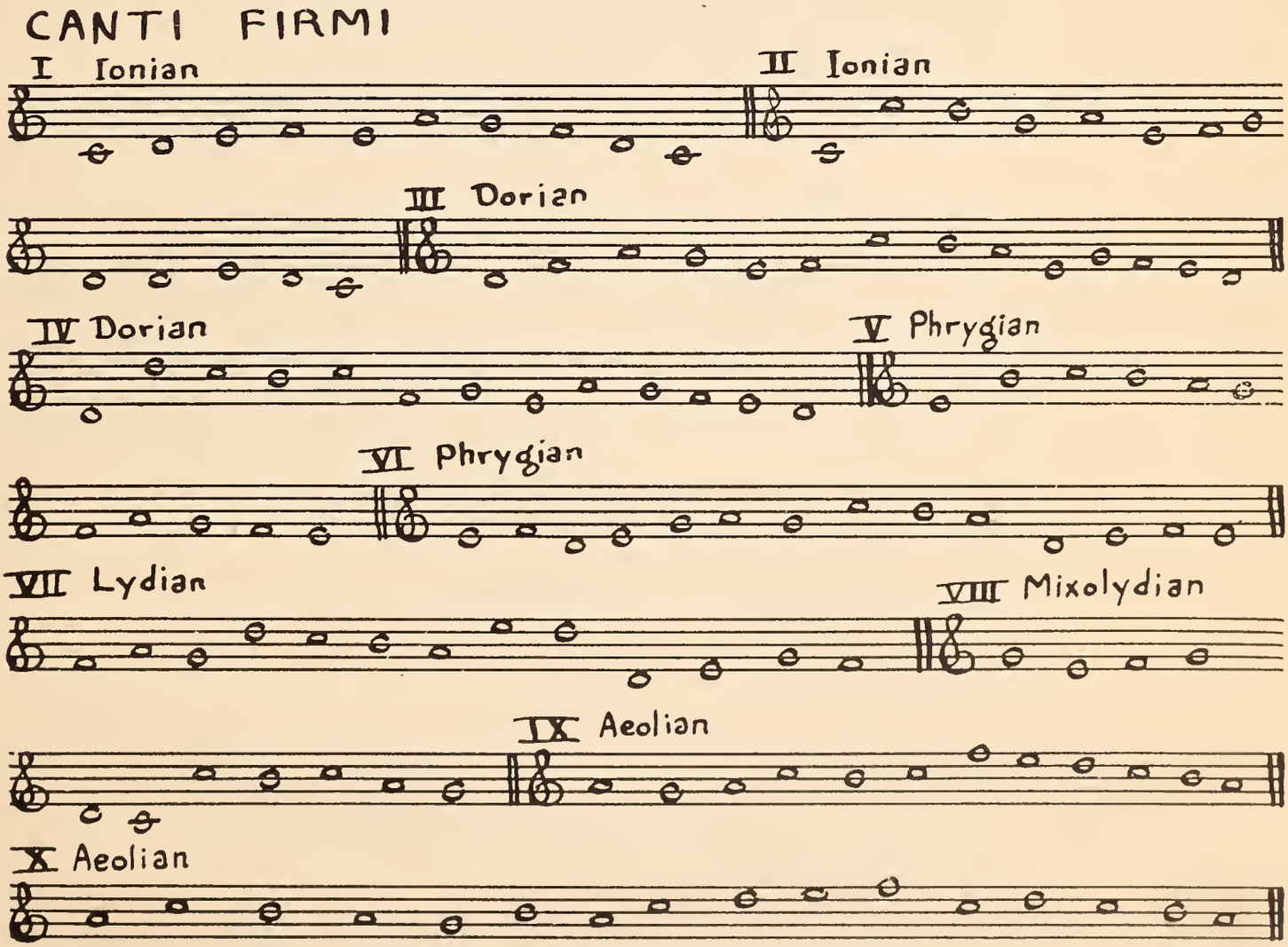
18. Direct motion

It is difficult to find cases of "one note" combinations in this style which are approached by motion in the same direction. One feels a loss of melodic independence when two voices move both up, or both down to something which sounds like one note. They seem suddenly to conspire together to do the same thing. In the case of the direct approach to 3rds, 6ths and 10ths, however, whether major or minor, we no longer feel the loss of melodic independence. The upper note of these intervals seems to keep its individual identity. (Compare from this point of view what it says about the major 3rd in §14.)

Note: For convenience the term *direct motion* is reserved for cases where the voices approach an interval from the same direction from *another* interval. A 5th to a 5th would be called *successive* 5ths. Both voices moving up from a 6th to a 5th would be called a *direct* 5th. (The term *similar motion* is frequently used with this same meaning.)

19. Canti Firmi

The following *canti firmi* may be used in addition to others provided by the teacher. They are in various modes. If it is necessary to raise the 7th note of the mode in the cadence, it is well to avoid the unraised 7th for two or three notes before it has to be changed, in order not to make too sudden a change or a cross-relationship.



Exercise 7. *One vs. One* principles. Write voice above CF I, three different versions, *a, b,* and *c,* observing as far as possible the suggestions in the preceding paragraphs for the shaping of the melodic line and the gaining of rhythmic independence between the two voices. Write voice below CF I, 3 different versions, *d, e, and f.* (For convenience we shall refer to the voice which is not the *cantus firmus* as the *counterpoint,* or *contrapuntal voice.*)

Exercise 8. Write similar exercises above and below other *canti firmi* as chosen by the teacher, using the various modes.

Two vs. One Principles

20. Preliminary considerations

We now begin to employ two beats in each measure: the down beat, upon which the main weight of the rhythm falls, which we may also call the strong beat; and the up beat, which tends to lead into the following down beat, and which we may also call the weak beat, because of the fact that less weight falls upon it.

a. The beginning is the same as for 1 vs. 1 principles, except that the contrapuntal voice may begin on the 2nd beat of the 1st measure after a half-rest, which will be the first case where we have actual metric independence between the two voices.

b. A unison may be used on the first or second beat of any measure between the beginning and end, provided the two voices do not begin the note at the same time. It will now be possible to increase the rhythmic independence by the use of syncopations. We can throw attention first at a syncopated note, then at a note in the cantus firmus.

c. In the cadence the next to the last note in one voice must be the 7th degree of the mode, going up to the final to end; in the other voice, the 2nd degree of the mode going down to the first.

21. Consonances only

Between successive beats (strong to weak, or weak to strong) the principles are the same as for 1 vs. 1. Between successive strong beats, 8ve to 8ve, 5th to 5th, unison to unison, 8ve to unison, or unison to 8ve give an impression of lack of independence, for there is no rhythmic point between, strong enough to take away the attention from them. In fact two unisons, 5ths or 8ves will always make for lack of independence if there is no rhythmic point in between them which is at least as strong as either of the beats upon which the unisons, 5ths or 8ves occur.

Exercise 9. *Two vs. One,* no dissonances.
a and *b* above chosen *cantus firmus,* no syncopations.
c and *d* same with syncopations.
e and *f* below *cantus firmus,* no syncopations.
g and *h* same with syncopations.

22. Dissonances on weak beats: passing and alternating notes

If the note on the second beat is approached and left by a move of one note up or down the scale it may be a dissonance in relation to the other voice. There are three reasons why the dissonance does not attract undue attention: 1st, the melodic line is smooth (step-wise motion); 2nd, the rhythm moves evenly; 3rd, the dissonance comes at a relatively weak rhythmic point, between two stronger points upon which more attention is focussed. When the dissonance is approached and left by step-wise motion in the same direction, it is called a *passing note;* when it is left in the direction opposite to that from which it was approached, it is called an *alternating or returning note.* The passing note fills in the gap between two notes a 3rd apart, making a more continuous line. The alternating note makes a sort of ornament between a note and a return to

the same note. It may also be of much use in making a smooth line, especially when there is a change in melodic direction. Augmented 4ths and diminished 5ths may be treated as passing or alternating notes.

Exercise 10. *Two vs. One,* including passing and alternating notes:
a, b, c above chosen *cantus firmus.*
d, e, f below same *cantus firmus.*

23. Dissonances on strong beats: suspensions

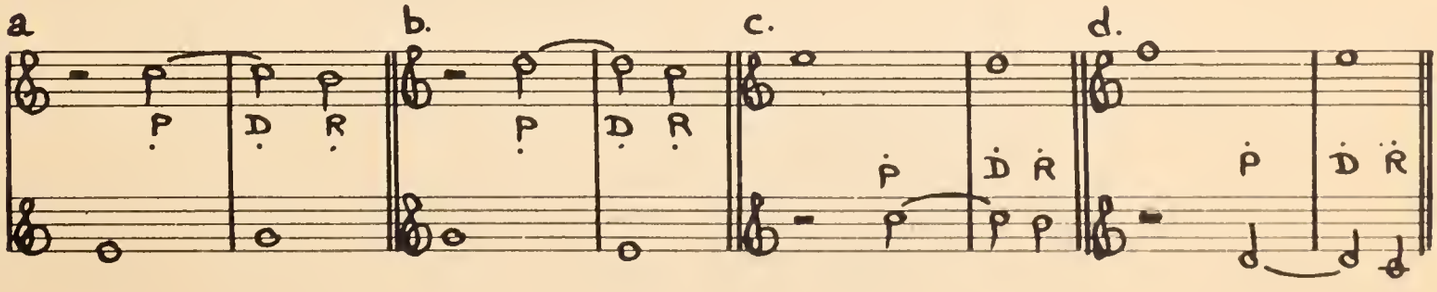
a. It is possible to have dissonances on strong beats, provided they are prepared by and resolved to consonances. The most convincing resolution will be the simplest, and to find out which is the simplest we must consider the nature of the conflict in the dissonances which may be treated by this method. The dissonances we have discovered are: 2nds, 9ths, 4ths and 7ths. The diminished 5th, considered a distortion of a consonant interval, was not treated as a suspension. An augmented 4th, however, was suspended in exactly the same manner as a perfect 4th.

b. 4ths and 7ths. In the first place we must decide which of the two notes in a dissonance is the actual conflicting note. In the case of the 4th and 7th it is quite obviously the upper note, since the conflict is against near overtones of the lower, harmonically better-established note. See §§ 9 and 10.

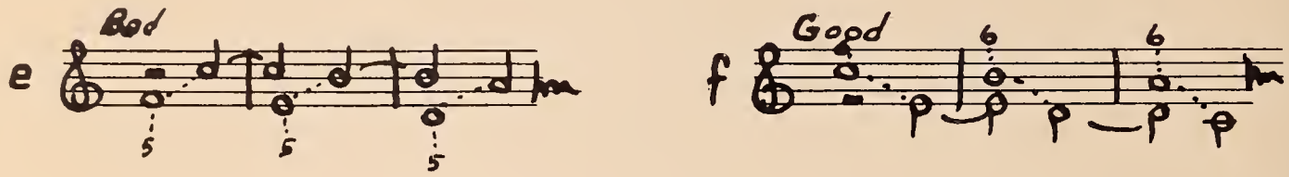
c. 2nds and 9ths. In the case of the 2nd (or 9th) the upper voice seems predominant, and each of its overtones likewise, over the corresponding overtone of the lower voice. The interval of the 2nd may be considered almost as simply in the reverse manner: the lower voice dominant, the upper voice the conflicting party; but in this style of counterpoint it was only considered in this latter manner when there were other voices to help establish the superiority of the lower note. In two-part counterpoint it was considered as an inverted 7th, the dissonant upper note of the 7th becoming the lower note of the 2nd, and being similarly considered as the dissonant note.

d. Simplest resolution. If, in the conflict of a 4th and 7th, the upper note is considered the dissonance; and, in the conflict of a 2nd and 9th, the lower is thus considered,—what will be the simplest resolution? The dissonant note had best move. If it moves away by a skip it is not so clear what has become of it as if it moves by step-wise motion. If it moves one note up it becomes lost in the note or overtones of the other voice. It is obviously clearer to have it move to a new note: the one just below it. It is for this reason that the conventional, simplest resolution is: *down one note.*

24. Rhythmic element in suspensions

But the fact that the resolution is the simplest is not the only justification of a suspension. An important element is a feeling of *rhythmic delay* which is given to us by means of the suspension. We get the impression of two successive consonant intervals, the notes of one of the two voices being delayed. During that delay the delaying voice is dissonant, but it does not delay too long so as to destroy the rhythmic balance (which will be made clearer later on), and soon comes to the note which might have been expected had there been no delay. Here are examples of suspensions:—

In *a* one has the impression of a 6th followed by a 3rd; in *b*, that of a 5th followed by a 6th; etc. A suspension was often used by the old masters to delay the appearance of the 7th degree in the cadence, thereby attracting attention toward it. The illustrations *a* and *c* show possible suspensions for cadences. Observe the final cadences in each of the examples in 2 parts by Orlando di Lasso.

N.B. The formula of a note tied over and descending one note came to give the impression of a note which was being delayed. One must be careful not to give the impression of delayed successive 5ths, using this formula in the upper voice while the lower voice descends the scale on the strong beats, the interval of a 6th coming on strong beats (see *e* below). In *f*, though the 5ths come on the strong beats, the impression of delayed successive 6ths is given.



Exercise 11. *Two vs. One.*

a, b, c, above chosen C. F., with suspensions of 4ths and 7ths.
d, e, f, below chosen C. F., with suspensions of 2nds and 9ths.

Passing and alternating notes, also plain syncopations, may be included in the above exercises; but it is obvious that a passing or alternating note cannot be used as a preparation or resolution of a suspension.

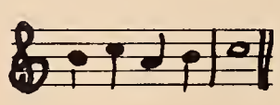
Three and Four Notes vs. One

25. General instructions

Three quarter notes are to be written to each dotted half of the C. F., or four quarter notes to each whole note.

a. Beginning. The beginning is the same as for two vs. one. The quarter notes may begin after a quarter rest, or immediately with the beginning of the C. F.

b. Dissonances. In strictly considered four vs. one counterpoint it is all right to have a passing or alternating note on the 3rd as well as on the 2nd or 4th beat. A dissonance on the 1st beat must be a suspension, prepared on 4th and resolved on 2nd. In three vs. one counterpoint, a passing or alternating note may come on the 2nd or 3rd beat, and a suspension on the 1st beat, prepared on the 3rd and resolved on the 2nd.

c. Cadence. The cadence is the same as for two vs. one. The special formula below may be substituted for the leading tone in the next to the last measure. It makes a sort of double alternating note, but with one note omitted in the middle :—

Exercise 12. *Four vs. One.* Include passing and alternating notes and suspensions.

a, b, above chosen *cantus firmus.*
c, d, below same C. F.

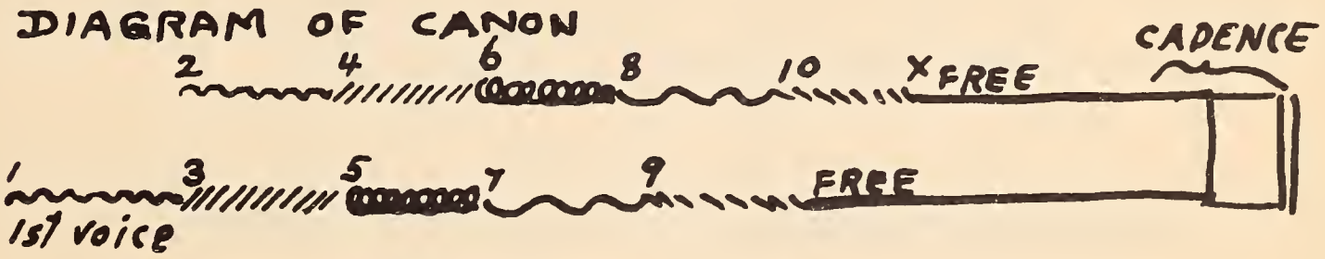
Exercise 13. *Three vs. One.* Include passing and alternating notes and suspensions.

a, b, above another C. F.
c, d, below C. F.

26. General instructions

In a canon one voice imitates exactly the melodic intervals and rhythm of another voice which began to sing first. If the second voice begins on the same degree as the first voice, it is called a canon at the unison. If it begins a second above or below, it is a canon at the second. It may be at any interval, but the two voices generally use the notes of a single mode. This means that a skip of a major 3rd might easily happen to be answered by a skip of a minor 3rd. Supposing the first voice goes C to E, in the scale of C major: if the second voice were imitating at the interval of a 6th above, it would sing in answer: A to C.

The process of writing a canon is as follows: 1. The melody of the first voice is written up to the point at which the second voice begins. 2. This part of the melody is copied in the other voice at the desired interval, above or below. 3. The first voice is continued, writing counterpoint against the first notes of the 2nd voice (as though the 2nd voice were the C. F.). 4. The counterpoint of 3 is added after the first part of the 2nd melody. 5. The 1st voice is continued, making counterpoint against 4. 6. Counterpoint of 5 is copied as a continuation of the other melody. The various steps in the process are illustrated in the diagram below. The straight line at the end in the two voices indicates that the imitation is not necessarily continued all the way to the cadence. It is often necessary to break the canon in order to make a successful ending. In the diagram the imitation is perfect up to the point X. It is very important that the notes be added to the first voice with great care so that its line may be good. If it is not good it will unfortunately give the impression of being much worse the second time it is heard, when it is repeated in the other voice.



27. Canons, whole notes only, one vs. one principles

In *b*, *c*, and *e* of Exercise 14, and in *c*, *d* and *e* of Exercise 15, the beginning can not be strictly in accordance with principles stated in §14. A canon at the unison, 4th, 5th or 8ve is most usual at the beginning of a motet. These intervals permit the voices to enter on either the first or the fifth degree of the mode. If either voice enters on the fifth degree, it helps define the mode if the other voice enters on the first. Canons at other intervals are much used, but not at the beginning. When the voices are close together (imitations at unison, 2nd or 3rd above or below) it is essential that the voices cross one another once in a while. Otherwise the voices cannot change their direction, and will eventually get so high or so low that they can no longer sing. It is best to write voices that cross in separate staves.

Exercise 14. Write canons, 10 to 15 notes long, whole notes only, at following intervals *above* first voice, beginning upper voice in 2nd, 3rd or 4th measure: *a.* 5th; *b.* 6th; *c.* 7th; *d.* 4th; *e.* 3rd.

Exercise 15. Write canons, whole notes only, at following intervals *below* first voice, beginning lower voice in 2nd, 3rd or 4th measure: *a.* 4th; *b.* 5th, *c.* 6th; *d.* 7th; *e.* 3rd.

28. Canons, whole and half notes, two vs. one principles

It will now for the first time be possible to have the two voices equally free in their rhythm. Sometimes one may move faster, sometimes slower than the other. Try to make the rhythm as

smooth and natural as possible. Use syncopations, suspensions, passing and alternating notes, all of which help gain variety. Do not let the rhythm become too regular or mechanical. A repetition of a rhythmic formula, such as: whole, half half, whole, half half, etc., is not only monotonous, but prevents the free flowing type of melody that characterizes the work of this period. The rhythm seldom divides itself into even sections, as in the case of folk songs, dances, and the like, since this type of rhythm tends to attract attention periodically at the voices taken together—rather than making it possible to focus the attention sometimes at one voice, sometimes at the other. It is possible to tie a whole note to a following half note, but a half note should not be tied to a following whole note. The reason will be explained later (§31).

Exercise 16. Write canons, whole and half notes, two vs. one principles, at the following intervals: *a.* 5th above; *b.* 7th above; *c.* 5th below; *d.* 7th below; *e.* 3rd above; *f.* 6th below. Begin the second voice at varying distances, but do not wait too long for fear the auditor will forget the first melody before it is imitated.

General Instructions for Freer Rhythms

29. Relative importance, or strength of beats

The bar lines should be placed in such a way that the strongest beat of the measure is the first. There being a natural tendency to group by twos, the 3rd beat in 4-4 time is bound to receive more stress than the 2nd or the 4th. The half beats obviously receive less stress than the beats themselves; and the quarter beats are likewise less prominent than the half beats. The diagram below shows roughly by the height of the lines the relative stress upon the beats, half beats and quarter beats of two measures of 4-4 time. The principles for 4-2 time (a favorite during this period) are identical, the psychological effect of the notation on the singer being the only difference.

30. Natural placement of notes of given value

The most natural place to begin a whole note, in 4-4 time, is on the first beat. It best bears the weight of so long a note. Half notes will come most naturally on the first or third beat. Quarter notes are similarly most natural coming on any one of the four main beats. Eighth notes may come at any beat or half beat, but it is more natural when the faster moving notes occur on less important beats, the longer notes on more important ones. The rhythm must be stabilized by having the longer and more important notes come on the more important rhythmical points.

31. Syncopations

It is also possible to have long notes balance themselves over the beats upon which they would more naturally come. Thus, a whole note may begin on the 3rd beat and last till the third beat of the following measure, giving the impression of being balanced over the 1st beat which comes between. This is less natural than to have the whole note begin on the 1st beat, but, provided the prevalent rhythm is sufficiently established, this device, known as *syncopation,* may be used to great advantage. It helps toward rhythmic variety, which makes possible much greater rhythmic contrast between two melodic lines. A syncopated note attracts attention because it is too long to come naturally on the beat on which it begins. It also permits the other voice to do something which will stand out on the strong beat over which the note is syncopated. Half notes may similarly be syncopated: beginning on 2nd or 4th beat; quarter notes may begin on half beats, etc.

If a syncopated note lasts too long, it will no longer balance, and the impression is given that the note was supposed to come on a stronger beat, but began too soon. If a note beginning on the 3rd beat of a measure lasts all the way through the following measure, one has the impression that the note should have begun on the 1st beat of the 2nd measure, but began too soon. This is more obvious, perhaps, if one takes as an example a note which begins on the 2nd half of the 4th beat and lasts until the 3rd beat of the following measure. The impression is given that a half note, supposed to come on the 1st beat, began too soon. Such a long note could not come in a natural way on such an unimportant beat. (Rhythms of this type are to be found in music of later epochs. They make a certain effect due to their unnaturalness. If one can gain an understanding of the most natural and simple types of rhythm, one has a basis for understanding the less natural.)

The length of a syncopated note is limited in the music of the early contrapuntalists. The rule which governed them may be expressed by reference to the diagram, page 18. A note beginning at any vertical line, except 1, may last up to, but not beyond, the next line of the same height. There is no rule regarding the minimum length of notes. A note which begins on the most substantial rhythmic point, the first beat of the measure, may last indefinitely.

In 3-4 or 3-2 time the same rule may be applied. The diagram below shows the relative importance of the beats. They frequently began notes on the 2nd beat, however, and made them last until the 1st beat of the next measure. This gives rise to a rather lop-sided type of syncopation which should be the exception rather than the rule if a normal feeling of the rhythm is to be maintained.

32. Rhythm between voices (see also §§ 5 and 28)

From this point on it will be possible to keep the voices more independent rhythmically, thereby applying an important principle in counterpoint. It is easier for the ear to follow the melodic lines of the voices if their rhythms are contrasted. Important notes in each of the lines should stand out particularly, and this may often be achieved by having the other voice stand still (not beginning a note at the same time that the important note of the 1st voice begins). The value of syncopation in gaining rhythmic contrast between the voices has already been referred to (§ 31).

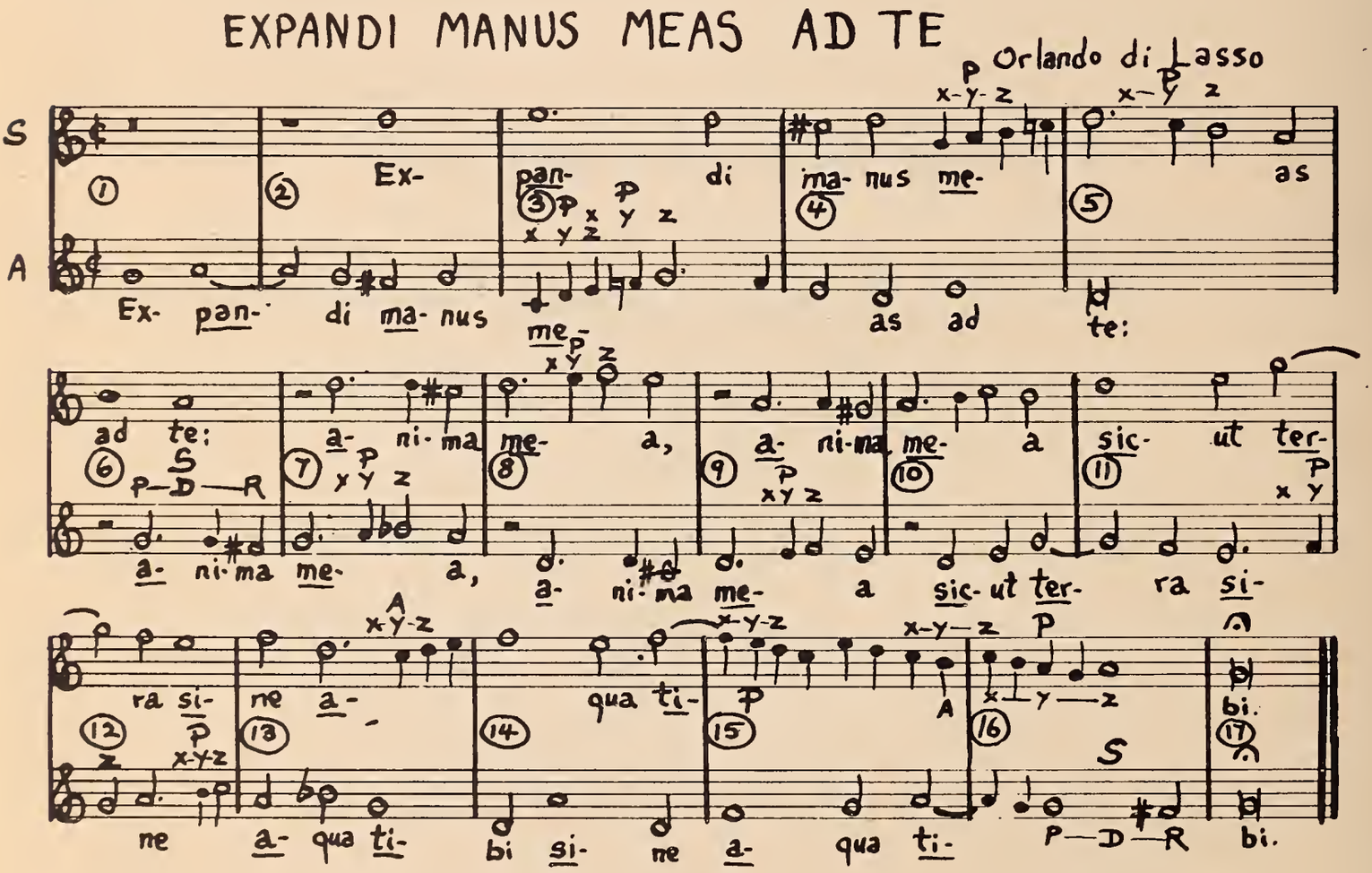
It is natural to have the voices begin in a rather slower rhythm, increasing the speed in a gradual way, and slowing up again toward the end of the phrase. The faster moving parts of one voice-line may occur while the other voice is moving more slowly, and vice-versa. Once the voices have gotten a rhythmic pulse started, one or the other of them, at least, should represent each of the significant pulses in each measure; they should not both stop on a long note at the same time, or the general motion will appear to stop. Toward the end, both voices may slow down, and the general motion (sum-total rhythmic effect given by both voices) may slow down to a certain extent. Study the examples by Orlando di Lasso from this point of view.

33. Passing and alternating notes (see §22)

As we apply what we have been learning in our exercises against *canti firmi,* to the problem of the treatment of dissonances in freer rhythm, it will be well to consider the entire bar as representing one beat, in the case of passing and alternating notes. These notes usually occur between beats, and are justified by the same smooth scale-wise motion that justified them against the *cantus firmus.*

In order to make a general explanation which will cover the majority of cases, we shall resort to three points: X, Y and Z. The voice which is passing or alternating must be moving evenly in rhythm from a point X toward a point Z, both of which points must be rhythmically stronger than the point at which the dissonant note (the actual passing or alternating note) begins: point Y. The voice which is not making the passing or alternating note must stay still from point X up to point Z, but may, of course, move at point Z.

Passing and alternating notes can no longer come on the third beat of a measure of 4-4 time, since the number of notes now used in each measure gives the third beat too much rhythmic prominence. Principles of 4 vs. 1 may sometimes be applied when four 8th notes come against a half note which begins on the 1st or 3rd beat, and would justify a dissonance on the 2nd or 4th beat as a passing or alternating note. Four quarter notes can no longer justify a dissonance, however, as a passing or alternating note on the 3rd beat against a whole note which began on the 1st beat.

Several examples of passing and alternating notes occur in the motet which follows: EXPANDI MANUS MEAS AD TE, marked P and A respectively, with the points X, Y, Z placed according to the explanation above.

EXPANDI MANUS MEAS AD TE
Orlando di Lasso
S
A
Ex- pan- di ma- nus me- as ad te:
ad te: a- ni- ma me- a, a- ni- ma me- a sic- ut ter- ra si-
ra si- ne a- qua ti- bi si- ne a- qua ti- bi.

There is one particular freedom in rhythm which was frequently employed, especially when approaching a cadence: that of a quarter note followed by two eighths, or an eighth followed by two sixteenths, the first of the faster moving notes being the passing or alternating note. Examples of this will be found in IPSA TE COGAT PIETAS, page 5, measures 14, 18 and 25,

in connection with a suspension, in which the dissonant note appears as a sort of anticipation of the note against which the other voice is to be dissonant in the suspension. This is the nearest they came to an anticipation in this style. In measure 21 of the same example will be found a case in another situation, where the eighth notes continue on in the same direction rather than returning to the note that was the passing or alternating note, as in the other cases. Each of these is justified by 4 vs. 1 principles, if we consider the first two of the four notes as tied together. Several similar cases will be found by referring to the other examples.

34. Suspensions (see §§23 and 24)

These may be used not only on the first beat, but similarly on any other relatively stronger rhythmic point coming between two weaker ones, upon which the preparation and resolution may occur. Suspensions should be able to be divided in three equidistant rhythmic points: P, D and R. The preparation begins at P, the dissonance at D, and the resolution at R.

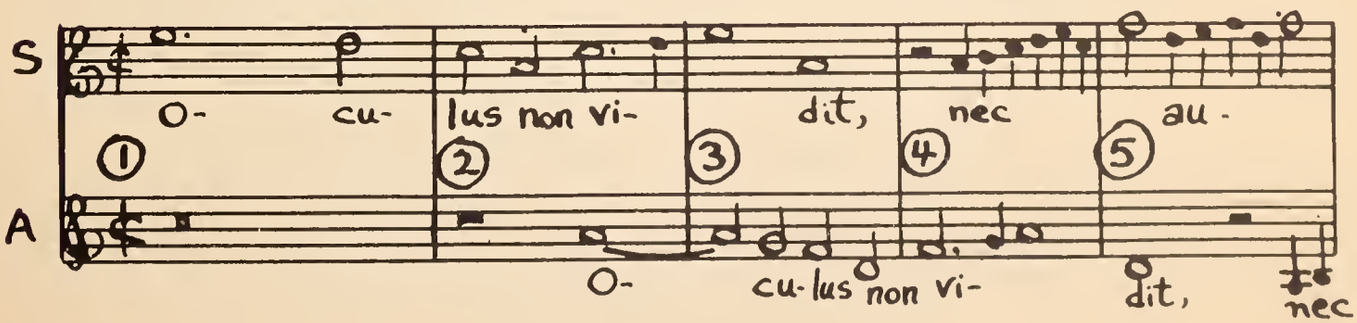
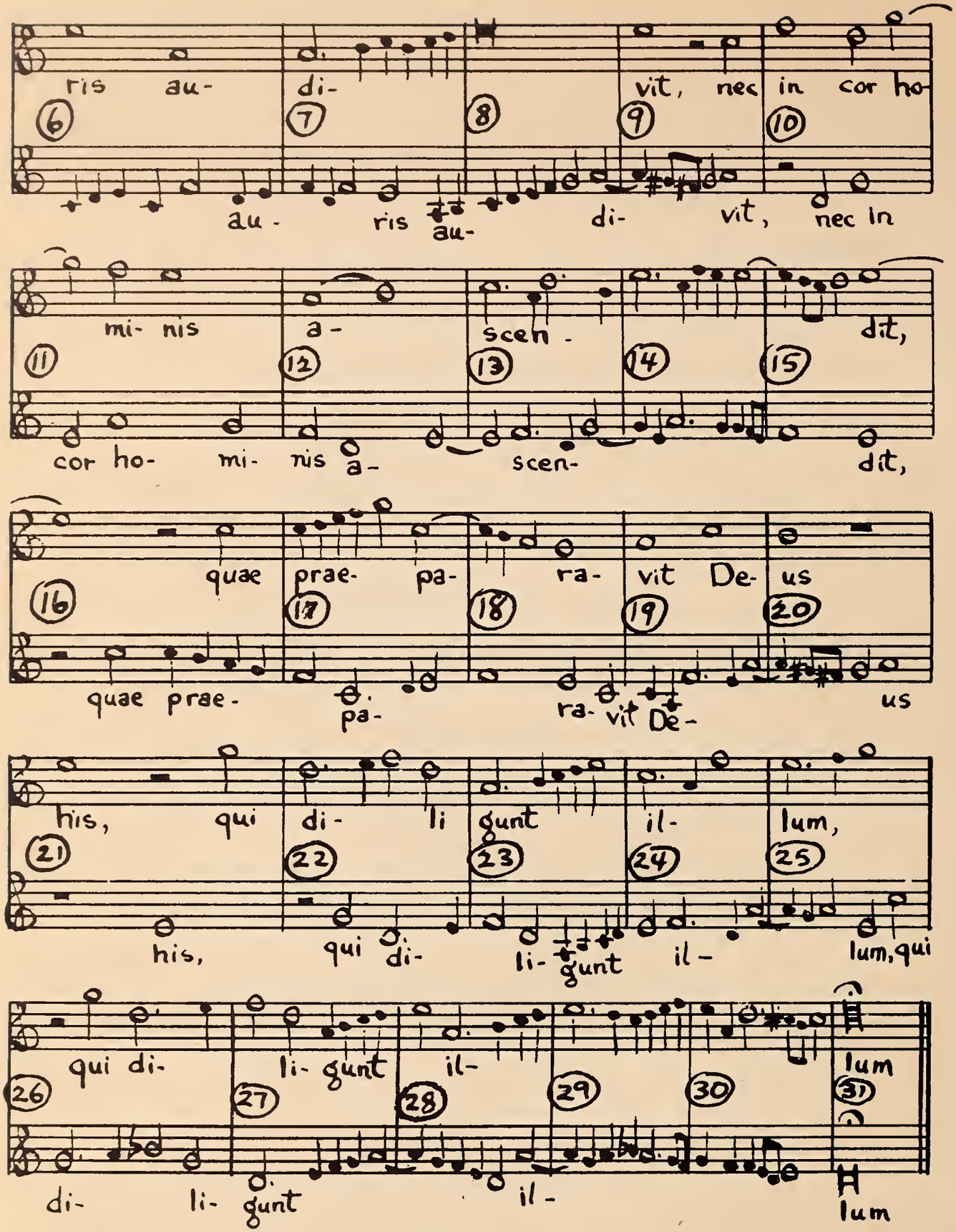
P D R

Points P and R must be weaker than point D. No point between P and D can be stronger than P; and no point between D and R stronger than R. The note of preparation may begin at the next stronger point than P before P, or even before on a still stronger point, but the part between P and D may be considered the real and necessary part of the preparation, without which the feeling of delay is missing. Neither voice may move between points D and R; which means that the length of the dissonance will be limited by the general speed of motion (§32). Passing or alternating notes in the other voice during the preparation will not destroy the necessary feeling of consonance. See suspensions in IPSA TE COGAT PIETAS, page 4, marked P-D-R. In EXPANDI MANUS MEAS AD TE, page 20, freer examples of suspensions will be found, which should be studied.

It has been deemed advisable to provide the method of procedure for principles of two, three and four vs. one, and for passing and alternating notes, suspensions and freer rhythms without frequent reference to the examples by Orlando. It will now be possible to see with greater clearness how he treated his dissonances, and how he managed his rhythms. We shall be able to understand most of the things he did by their similarity in procedure to what we have already done or discussed. But geniuses are always breaking "rules", even those of their own day. One of the most fascinating parts of this study is attempting to find a live, musical principle behind the breaking of the rule.

Exercise 17. *a.* Examine each of the dissonances in CRUCIFIXUS (page 8), and mark the points X, Y and Z if a passing or alternating note; P, D and R if a suspension; taking care to place the points precisely at the beginning of the beat or fraction of beat intended. *b.* Do the same thing for OCULUS NON VIDIT, below, attempting to explain any freedom you may discover.

OCULUS NON VIDIT

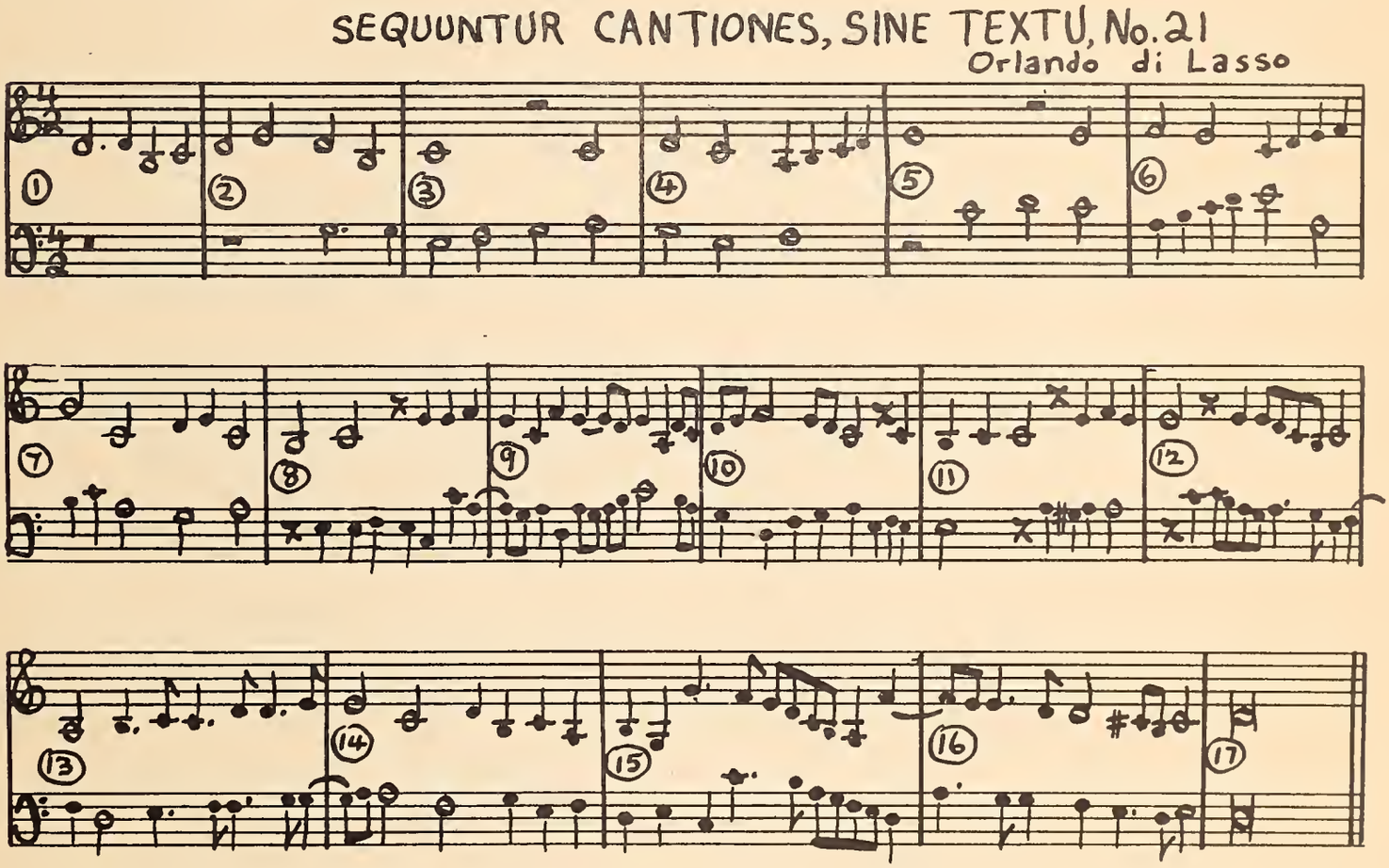
Orlando di Lasso

ris au- di- vit, nec in cor ho-
6 7 8 9 10
au- ris au- di- vit, nec in
mi- nis a- scen- dit,
11 12 13 14 15
cor ho- mi- nis a- scen- dit,
quae prae- pa- ra- vit De- us
16 17 18 19 20
quae prae- pa- ra- vit De- us
his, qui di- li- gunt il- lum,
21 22 23 24 25
his, qui di- li- gunt il- lum, qui
qui di- li- gunt il- lum
26 27 28 29 30 31
di- li- gunt il- lum

Exercise 18. Write canons using whole, half and quarter notes in 2-2 time. Dotted half notes, whole notes tied to half notes, etc., may be used to increase the possible rhythmic combinations. Consider there are two beats in the measure. Aim to have as much rhythmic independence as possible between voices. *a*, 4th above. *b*, 7th below. *c*, 6th above.

Exercise 19. Write canons using double-whole, whole, half and quarter notes in 4-2 time. Dotted halves will also be possible. Follow §§30 and 31 in the management of rhythms of individual voices, being careful not to have notes beginning on unimportant beats last too long. Consider four beats in each measure. *a,* 2nd below. *b,* 6th below. *c,* 5th above.

Motets without Words

35. Introductory

We shall write a few practice motets, in order to learn a little about their musical construction, without the added complication of the placement of words. But first let us observe the construction of a fragment of one of the SEQUUNTUR CANTIONES SINE TEXTU below.

It will be observed that there are numerous phrases in the line of each voice, separated by rests, but that the rests do not occur at the same time in both voices. This overlapping of phrases was very usual to represent in the music a slight punctuation in the words, such as a comma. Also notice that the second voice imitates at the beginning of each phrase what the first voice sang, the conclusion of the phrases often being free; and that it is not always the upper voice that takes the lead, as it happens to be at the beginning. The voices are of equal importance in every respect. We shall see the construction more readily if we make a diagram.

Exercise 20. Make a diagram of the above motet which will show the imitation of one voice by the other (using devices such as were used to illustrate the writing of a canon, page 17). Represent the free part of each phrase by a straight line. Show the division in phrases; the metrical distances between phrases and their imitation; and the interval above or below at which the imitation is made. During the first measures the imitation happens

to be literal to the end of the phrase. Where the same motive is used again, use the same device. The inversion of the motive may be noted by the inversion of the device. Notice the progression of the rhythm from slower to faster notes: that only the main beats are consistently represented during the first five measures; that from this point on practically all of the half beats are represented, with the introduction of eighth notes in varying quantities. Notice the use of sequence at the beginning of the last line.

36. **Motets without words, two phrases only**

In order to simplify things still more at the start, we shall limit ourselves to the writing of little motets, two phrases only in each voice. At the beginning the voices will enter on the first or fifth degree of the mode, imitation at 5th below or 5th above being the more usual. It is possible to have both voices enter on the first degree, the imitation being at the unison or the 8ve. The beginning will be like a canon, but after a characteristic part of the melody of the first voice has been imitated by the second, the voices may be free. We shall imagine a comma between phrases, and this may be expressed by an overlapping of the phrases, of which we found numerous examples in the above Cantione. One voice will still be singing its first phrase after the other voice has begun its second phrase. The latter phrase will now be imitated by the other voice at any interval, and at the end the voices will make a common cadence to the first note of the scale or mode. If one voice can begin the first phrase, the other the second phrase, there will be the advantage that the two voices, sharing the lead, will seem more nearly equal in authority. In so short a motet, however, it is sometimes difficult to make this change without injuring the individual lines of the phrases.

It is important that each of the phrases in each of the voices have a good line, and a good sense of direction. There should be no places which appear padded, none which appear artificially extended. The two phrases of a single voice should make an interesting line, taken together. For example, the climax of both phrases should not be on the same note. Follow suggestions in §32 regarding rhythm.

37. **Pause between phrases**

Note that in each case in the example of Orlando, the pause between phrases is short. A study of numerous examples shows that they limited themselves as to the length of this pause by a principle in rhythm similar to that governing the length of syncopated notes. If the last note of a phrase begins on the down beat (a substantial place to land), there can be an indefinite wait before beginning the new phrase. (In two-part counterpoint this wait is never long, since all the feeling of counterpoint would be gone during a long soliloquy by one voice.) If the last note begins on some other beat, however, the rhythm will be thrown up in the air, and if the voice does not begin its new phrase by the next beat of the same value (see illustrations, pages 18 and 19, for relative value of beats) it gives an unnatural feeling to the rhythm. This is a rhythmic principle which, like the one governing syncopation (§31), is almost invariably adhered to in the works of this period, and is one of the factors which tend to give a feeling of solid rhythmic balance.

Exercise 21. See whether you can find any exceptions to the rule given in §37, in the Cantione, page 23.

38. **Church Modes, continued** (see §15, Note)

The other modes have characteristics not to be found in our usual major and minor scales which give a different quality to the counterpoint, removing it further in our imaginations from considerations of the conventional harmonic system, which has enslaved the ears of many. Too much good music happens to have been written during the periods in which this tonal system held sway, which naturally makes it essential that we gain an understanding of it in order that we may comprehend the music of the past three centuries. We must not fall into the error of

attempting to constrain all music to this system. Much folk music has been tinkered with so that it would fit conventional harmonies, and has thereby lost a great part of its unusual charm or power. Some of these old modes are being revived in modern music, but we may study them in these old masters' works which were written before the artificial augmented 6th chords, or even the diminished 7th chord had been invented. These old geniuses discovered things just as striking, and used them less often.

We shall doubtless find that the modes given on page 12 will prove the most suitable for our uses, although some students will find it interesting to investigate the many other modal possibilities. The B-B Locrian mode was scarcely ever used, owing to the unfortunate position of the Tritone between the final and 5th degree. It is sometimes effective to leave the 7th degree unraised in the Dorian and Aeolian, as well as in the Phrygian cadence. In the latter case it is necessary to keep the unraised 7th degree if one is to preserve in the cadence the characteristic step of a minor 2nd between the 1st and 2nd degree.

It was quite customary to *transpose* these modes up a 4th or down a 5th by using the signature of one flat. They may well be transposed otherwise in order to put the voices in suitable registers.

39. Alterations to avoid Tritone

Avoidance of the Tritone was quite frequently accomplished in this style by the temporary addition of an accidental to one of the notes which would have made the imperfect interval if unchanged. In doing this they were usually careful to avoid the note to be altered for a suitable time before it was changed, and also to similarly avoid the note before changing it back to its former unaltered form. Otherwise there was the danger of a cross-relationship, or the loss of the diatonic feeling of the mode. The changes of accidental to be found in this music may at first have been made more in order to avoid this interval of the Tritone, than with the idea of changing the mode (modulating). They were doubtless aware of the advantages of the changes, and they often made them in such a way that the changed note occupies an important point in the phrase. The newness of the note often increases its expressive value. There are even cases of cross-relationship in their music, used to great musical advantage. This, however, is a freedom we should best avoid for the time being, until we have seen the effect of one or two changes of accidental worked into some of our own motets. It is very much a matter for taste to decide whether a cross-relationship is of value or detrimental. At a certain time a certain change of color may or may not seem logical or effective. It is something which cannot be taught by rule, and there are many such things in music.

Exercise 22. Write motets without words, two phrases in each voice. When, and only when, it appears useful and expressive, one or possibly two changes of accidental may be worked in. The majority of the time keep the voices within the mode chosen for the motet. *a*. Dorian mode. *b*. Phrygian mode. *c*. Lydian mode. *d*. Mixolydian mode. *e*. Aeolian mode.

Exercise 23. Write similarly, motets with at least three phrases in each voice, choosing various modes.

Motets with Words

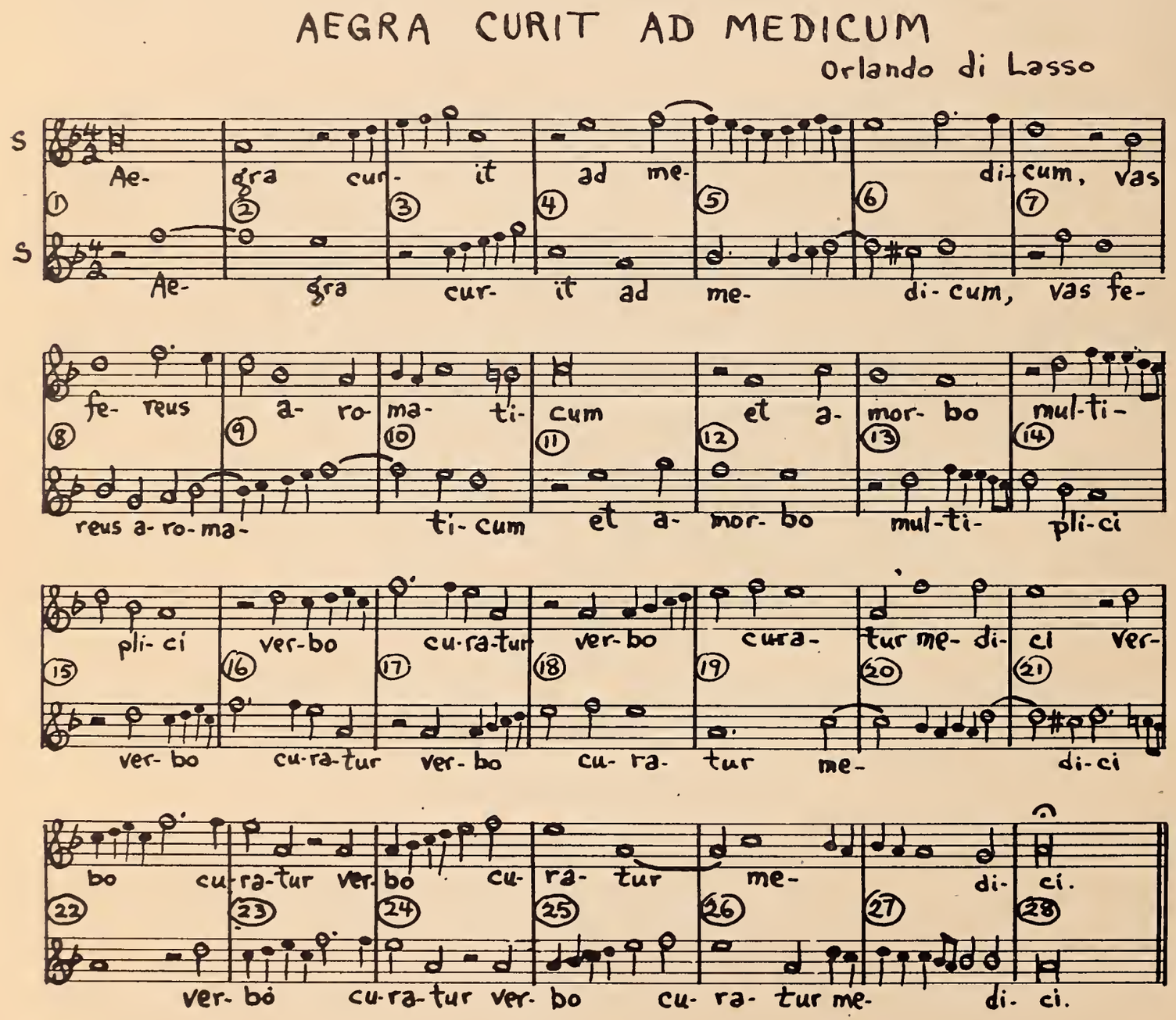
40. The placement of the words

The only added complications come from the placement of the words. The quickest way to study this is to go to the motets of Orlando himself. Notice the means by which the accented syllables are given stress in the music—sometimes by a skip, sometimes by the strength of the beat, sometimes by extension over a series of notes.

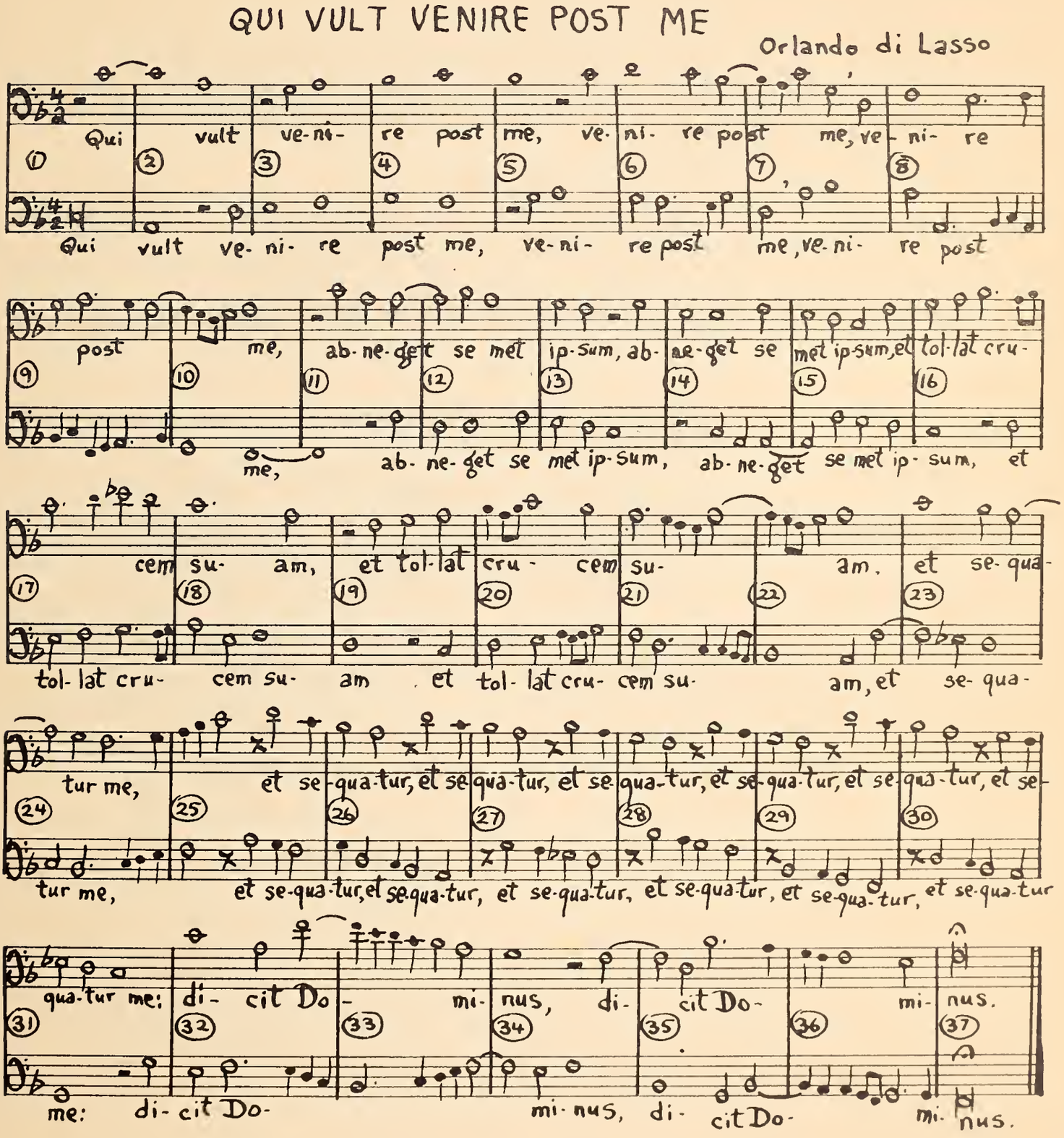
Exercise 24. *a*. Find examples to illustrate each method of emphasis in CRUCIFIXUS, page 8. *b*. Are there any skips, repeated notes or sudden accents during a series of notes in the last method of emphasis? *c*. Observe the melodic line for syllables which lead

up to the accented syllable. Short related words, like prepositions may go into this category. *d*. Observe the line to the last syllable of the phrase. *e*. Observe means used to represent the punctuation of a comma; *f*, of a semi-colon, colon or period. *g*. Do you find complete cadences to the final note before the final cadence? What means are used to make other cadences less final? *h*. Make a diagram of this motet, similar to the one in Exercise 20.

41. Descriptive qualities in setting of words

It is also interesting to note how they expressed the meaning of the words, sometimes almost literally, in the little melodic phrases. Notice this descriptive quality of the melody in the setting of "passus et sepultus est", "Et resurrexit", "Et ascendit" in CRUCIFIXUS, page 8. Also the setting of "Aegra", "curit", "medicum", "verbo" in AEGRA CURIT AD MEDICUM, below.

AEGRA CURIT AD MEDICUM
Orlando di Lasso
S
S
Ae- gra cur- it ad me- di- cum, vas
Ae- gra cur- it ad me- di- cum, vas fe-
fe- reus a- ro- ma- ti- cum et a- mor- bo mul-ti-
reus a-ro-ma- ti- cum et a- mor- bo mul-ti- pli-ci
pli- ci ver-bo cu-ra-tur ver-bo cura- tur me- di- ci ver-
ver- bo cu-ra-tur ver- bo cu- ra- tur me- di-ci
bo cu-ra-tur ver- bo cu- ra- tur me- di- ci.
ver- bo cu-ra-tur ver- bo cu- ra- tur me- di- ci.

In the motet which follows, QUI VULT VENIRE POST ME, notice the setting of "abneget", "et tollat crucem", and the long sequential illustrative passage on the words "et sequatur".


QUI VULT VENIRE POST ME
Orlando di Lasso
Qui vult ve-ni- re post me, ve-ni- re post me, ve-ni- re
Qui vult ve-ni- re post me, ve-ni- re post me, ve-ni- re post
post me, ab-ne-get se met ip-sum, ab-ne-get se met ip-sum, et tol-lat cru-
me, ab-ne-get se met ip-sum, ab-ne-get se met ip-sum, et
cem su- am, et tol-lat cru- cem su- am. et se-qua-
tol-lat cru- cem su- am et tol-lat cru- cem su- am, et se-qua-
tur me, et se-qua-tur, et se-qua-tur, et se-qua-tur, et se-qua-tur, et se-qua-tur, et se-qua-tur, et se-
tur me, et se-qua-tur, et se-qua-tur, et se-qua-tur, et se-qua-tur, et se-qua-tur, et se-qua-tur, et se-qua-tur
qua-tur me: di- cit Do- mi- nus, di- cit Do- mi- nus.
me: di- cit Do- mi- nus, di- cit Do- mi- nus.

42. Words for motets

The accented syllables are in italics. Words of one syllable may or may not be accented, according to their importance. The most expressive note of each musical phrase usually comes on the accented syllable of the most important word. Try to mold the musical phrases in such a way that the words will fit very naturally, almost as if spoken.

a *Ag*-nus *de*-i, qui *tol*-lis pe-*ca*-ta *mun*-di, *do*-na *no*-bis *pa*-cem.
b Be-ne-*dic*-tus, qui *ve*-nit in *no*-mi-ne *Do*-mi-ni.
c In-tro-*i*-bo ad al-*ta*-re *De*-i, ad *De*-um qui lae-*ti*-fi-cat ju-ven-*tu*-tem *me*-am.
d *Do*-mi-nus *da*-bit be-nig-ni-*ta*-tem, et *ter*-ra *no*-stra *da*-bit *fru*-ctum *su*-um.
e Re-ve-*la*-bi-tur *glo*-ri-a *Do*-mi-ni, et vi-*de*-bit *o*-mnis *ca*-ro sa-lu-*ta*-re *De*-i *no*-stri.
More than two phrases:
f Ex-*sul*-ta *fi*-li-a *Si*-on, *Lau*-da *fi*-li-a Je-*ru*-sa-lem:
ec-ce Rex *tu*-us *ve*-nit *san*-ctus, et Sal-*va*-tor *mun*-di.
g *Do*-mi-nus reg-*na*-vit, ex-*sul*-tet *ter*-ra: lae-*ten*-tur *in*-su-lae *mul*-tae.

Exercise 25. Set *a, b* and *g* above, to a single line of melody, trying to carry out the principles of accent, phrase-molding and rhythm so far studied.

Exercise 26. Write two-part motets in various modes, using the above words.

PART II

THREE-PART COUNTERPOINT

43. Introductory

Though the ear has been considerably educated since 1600 in its ability to hear what is going on in music, this improvement has been greater in the realm of harmony and in the grasping of the significance of more and more complicated and colorful combinations of notes taken up and down. The ear is slower to take in the sidewise motion of melodies. It must be admitted that the average listener cannot follow more than two or three independent melodies at once unless the composer has written the melodies in such a way that the listener is able to follow one or two at a time, then one or two others—the remaining voices resting temporarily in his subconscious. For this reason the more voices the composer wishes the ear to follow, the more careful will he have to be to write with great clarity. Since the mind cannot seize more than a certain amount at a time, it will be more excusable in three parts than in two parts to temporarily lessen the independence of two voices to benefit the third. Thus two voices might duplicate the same line for a time, in 6ths or 3rds or 10ths, in order to allow the third voice to do something of importance. This should not go on for too long, of course, or we shall get an exaggerated impression of the importance of this voice.

Another device, which will give the auditor scarcely more to listen to than in two-part counterpoint, is to have one voice dwell for some time on one note, while the other two sing independently. The voice on the long note goes temporarily into the category of something taken for granted. In this case, also, it is obvious that the roles should be frequently changed.

The other voices should be kept particularly out of the way when a voice is beginning an imitation. The attention of the listener must be firmly directed if the imitation is to be clearly heard. With the addition of a third voice still more attention must be given to keep the voices independent, if each of the three lines is to be heard.

44. Melodic principles

Melodic principles remain identical. It may only be suggested that the more voices there are, the more close-knit must be the lines. The general principles in the treatment of dissonances as passing and alternating notes and as suspensions remain the same, the only complication being

the problem of what to do with the third voice. The chief differences not already referred to are: the effect of the third voice in direct motion; the fact that one is inclined to imagine harmony in three parts even though one of the three notes be omitted—which means that one must look out for what one may imagine as well as for what is actually sounding; and some differences in the cadence.

The third voice adds a harmonic richness which brings about a more complete musical whole even when using one vs. one vs. one principles. Though we are able to find very little in the examples of the old masters written according to one vs. one principles in two-part counterpoint, we shall find much in three parts written within these limitations.

One vs. One vs. One Principles

45. Beginning

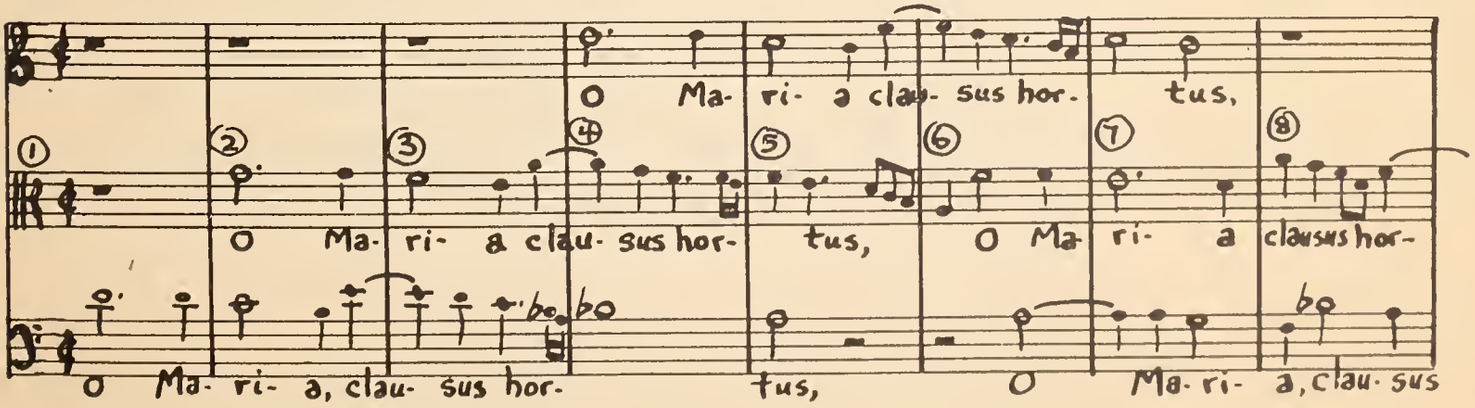
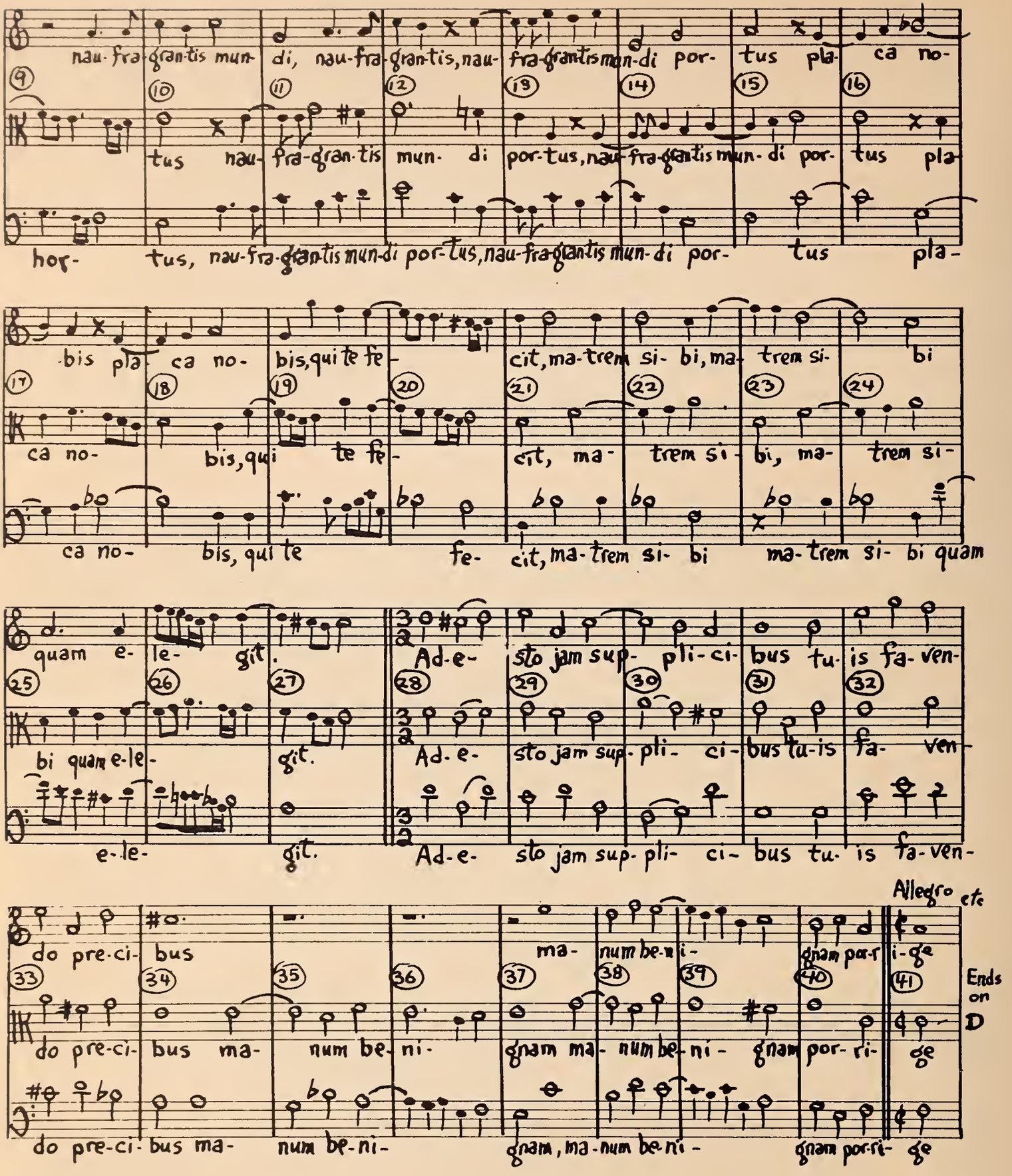
The mode is defined, as in two-part counterpoint, by the first and fifth degree of the scale or mode. The fifth is only obligatory in case the third is also used. The third must be in the middle voice, if it is used, and it can only be used in the company of both first and fifth degrees, so that it may not attract too much attention. (See §14.)

46. Cadence

The seventh degree of the mode must be the next to the last note in one of the voices. If it is in one of the upper voices the bass may sing the fifth degree with it. If the bass sings the second degree, the seventh degree must be in the soprano, and the other voice will sing the fourth degree (since the fifth does not form a consonant with the bass in this case). The seventh degree, no matter in which of the three voices, must go one note up to the final note. The final combination may be three first degrees, two firsts and a fifth, or two firsts and a third, the third being usually in the middle voice (but see measure 20 of ADORAMUS TE, page 36). Sometimes they ended with the first, third and fifth degrees, the third in the middle, as in measure 25 of AGIMUS TIBI GRATIAS, page 38, and measure 31 of IN PACE, page 39.

Exercise 27. Make a list of all the different combinations of notes you can find in O MARIA, below, at points where the three voices begin their notes simultaneously.

O MARIA

Orlando di Lasso


nau-fra-gran-tis mun-di, nau-fra-gran-tis, nau-fra-gran-tis mun-di por-tus pla- ca no-
tus nau-fra-gran-tis mun- di por-tus, nau-fra-gran-tis mun-di por- tus pla
hor- tus, nau-fra-gran-tis mun-di por-tus, nau-fra-gran-tis mun-di por- tus pla-
bis pla- ca no- bis, qui te fe- cit, ma-trem si- bi, ma- trem si- bi
ca no- bis, qui te fe- cit, ma- trem si- bi, ma- trem si-
ca no- bis, qui te fe- cit, ma-trem si- bi ma-trem si- bi quam
quam e- le- git.
bi quam e-le- git.
e-le- git.
Ad-e- sto jam sup- pli-ci- bus tu- is fa-ven-
Ad. e- sto jam sup- pli- ci- bus tu-is fa- ven-
Ad-e- sto jam sup- pli- ci- bus tu- is fa-ven-
Allegro etc
do pre-ci- bus
do pre-ci- bus ma- num be- ni-
do pre-ci- bus ma- num be-ni-
ma- num be-ni- gnam por-ri- ge
gnam ma- num be- ni- gnam por- ri- ge
gnam, ma-num be-ni- gnam por-ri- ge
Ends on D

47. Consonances

This list shows what combinations are possible in three-part counterpoint, one vs. one vs. one principles. It will be noted that a 4th between upper voices, either perfect or augmented, is

included in the consonant possibilities, whereas a fourth between the two lower voices is not (§9). The overtones of the lowest note in a chord are nearer the other notes and are inclined to have more to do with the general sound of the chord than the overtones of the upper notes. The bass is usually the predominant note, harmonically speaking. In a sixth chord the overtones of the 3rd above the bass—especially the latter's 3rd partial—are not important enough to give a feeling of dissonance to the 6th of the chord. As far as the ratio of the 4th is concerned, it is one of the most simple: 3::4 (see partials, page 9).

48. Dissonances

As in the case of two-part counterpoint, the line was drawn at the interval of a 2nd (§10). That interval and anything more complicated was considered dissonant. 2nds, 7ths, and 9ths between any two voices; 4ths or 11ths between bass and an upper voice, were all considered dissonances. Let us study the possibilities in case of the 4th (or 11th). The reason we found the 4th dissonant in two-part counterpoint was its conflict with the 3rd partial of the bass. In three-part counterpoint we can make this feeling of dissonance still more striking by providing this 5th or 12th in the third voice. Another note which the third voice could sing is the 6th above the bass. In this case (a 6-4 chord) we rule out to a certain extent the feeling of dissonance, because the 3rd partial of the bass stands less chance of being heard. We have the two notes of the 4th more or less in a state of equilibrium, the lower note having the advantage because it is in the bass, but the upper note being backed up by the third voice which is singing its 3rd. This is what gives the peculiar quality to the 6-4 chord in harmony. We do not have a clear case of one voice which is in the wrong, which is true in the case of a simple, striking dissonance. We shall see later that a 4th was seldom suspended in a 6-4 combination, but almost invariably in a 5-4 combination. (We shall even find certain cases where the 4th in a 5-4 chord was prepared by a 4th in a 6-4 chord—showing that in this case the 4th in the 6-4 chord is thought of practically as a consonant. See measure 19 of ADORAMUS TE, page 36.)

49. Consonant combinations

The consonant combinations narrow themselves down, expressed in terms of harmony, to: a triad in root position; and a sixth chord. In writing for three voices it is advisable as much as possible to have three different notes in the chord.

Exercise 28. Observe how often this is the case in measures 28-34 of O MARIA, page 30. How many times are there three different notes?..... How many times are only two different notes present?..... How many times is there the impression (whether the chord is complete or incomplete) of a triad in root position?..... How many times is there the impression of a sixth chord?..... of a 6-4 chord? ..... In even this short example we see the tendency of Orlando to set the chords solidly on their roots. Wherever this can be done without sacrifice to the lines of the individual voices, the three voices will sound fuller and richer. In the case of the sixth chord, the notes of the upper voices are quite independent of the bass—not blending with the latter's overtones.

50. Omitted notes

a. If we have a case of a *5th above bass with the third omitted* we have a "one note" combination (see §§17 and 18). We have a less rich combination from the harmonic point of view, and the individual notes of the three voices stand out less clearly. It is, however, a useful combination, and is particularly so at the beginning and end, as a point of departure or return, as already mentioned.

b. If we have a case of a *6th above bass with the 3rd omitted* we have the danger that a dissonant 4th will be imagined. If the note which would make the 4th has just been sounding previously, we are almost sure to have this impression of an imaginary 4th. If, on the other hand, the note which would make a 3rd was just sounded, it is likely that the impression of a

consonant, sixth chord will be given. There are other factors which will influence our ears and make us imagine one or the other of these two notes. If the bass is doubled we shall be more likely to imagine a 4th (the best sounding doubling in a 6-4 chord). If the 6th is doubled, importance will be given to its 3rd partial, which will provide the feeling of a 3rd in the chord. Whether or not the imaginary 4th sounds is a question that the ear can almost always decide.

c. We may have the combination of a *3rd above the bass with the 5th or 6th omitted,* without danger that it will sound like a dissonant combination. If the 3rd is doubled when the impression of a chord in root position is given, the chord may sound heavy to us—though this is purely a matter of association, not of physics.

51. Independence of voices

a. Successive 8ves, 5ths and unisons will naturally give the impression of loss of independence (see §17).

b. Direct motion to "one note" combinations (a fundamental and its first two overtones) will give the same feeling of loss of independence that a direct 5th, 8ve or unison gives in two-part counterpoint. (See §18.) No two voices should approach these combinations moving in the same direction, anywhere but at the end, where a slight loss of independence does little harm. In approaching a "one note" combination in the middle of the counterpoint, one voice must stay still, the others approaching by contrary motion. In the cadence it is almost essential that two of the voices move in the same direction, even when they end on one of these "one note" combinations.

c. When the 3rd above the bass is present, one no longer has the impression of a combination which sounds like one note. A direct 5th or 8ve between two voices will not give the impression of undue loss of independence in going to such a combination. The 3rd is too far removed in the overtones (the 5th partial) to blend with the other notes (1st and 5th) and thereby give the impression of a single note, all taken together harmonically.

d. The only other direct motion to avoid is the case of a *direct 8ve between outer voices, when the soprano skips.* Even though the 3rd be present this will be noticeable, owing to the fact that the soprano is so conspicuous melodically, and that the step of the bass is so important harmonically.

52. **Exercises 1 vs. 1 vs. 1 against C. F.**

These exercises will make an application of principles of three-part counterpoint so far studied, and correspond to the first exercises in two-part counterpoint. The combinations may seem much limited at first, but it is surprising to find how a little practice will increase the number of possibilities that one can perceive. It is often particularly advisable in three-part counterpoint to cross the voices, so as to give them greater freedom of motion. For this reason each voice should be written in a separate staff. It is best not to let the upper voices get more than an 8ve apart. Where a smooth, well-rounded chord is desired it is well to have all the voices sing in their middle registers (see range of voices, page 7).

Exercise 29. Write two versions of each of the following, using a chosen C. F., page 13):

a, b		*c, d*		*e, f*	
C.F.		1		1	
1		C.F.		1	
1		1		C.F.	

Two vs. One vs. One Principles

53. Introductory

One of the contrapuntal voices sings two notes to each one of the C.F.'s; while the other voice sings one to each of the C.F.'s. At the beginning the voice singing two notes may begin on the first or second beat, but if on the second beat it can not begin on the third note of the scale (See §45).

Exercise 30. No dissonances. Use another C.F.

a		*b*		*c*	
	C.F.		2		1
	1		C.F.		2
	2		1		C.F.

54. Passing and alternating notes

Dissonances on weak beats may occur against either or both of the voices moving in whole notes, provided they are passing or alternating notes. The principle is the same as for 2-part counterpoint.

Exercise 31. Using passing and alternating notes; still another C.F.

a		*b*		*c*	
	C.F.		1		2
	2		C.F.		1
	1		2		C.F.

55. Suspensions

Dissonances on strong beats are possible if treated as suspensions, but now we must consider what the third voice can do. In general the third voice must take part in a consonant combination during the preparation and the resolution, and during the dissonance it must not itself be a dissonance against either of the other voices. Remember that in a dissonant combination only one of the two notes taking part is the dissonance (See §23). The voice against which the dissonance takes place (namely the lower voice in the 4th, the upper in the 2nd, etc.) and the dissonant note behave in just the same way that they do in 2-part counterpoint.

a. Dissonances against the bass. When the bass is not the dissonant note, a 4th or 7th above it may be prepared and resolved.

In the case of the 4th the dissonance is more striking if the remaining voice sings the note which makes the feeling of dissonance (the 3rd partial of the bass: see §§9 and 48). The remaining voice may also double the bass, which at least strengthens this same partial by giving rise to more of it. The old masters rarely suspended the 4th in a 6-4 combination, as was explained in §48.

In the case of the 7th against the bass, the only consonant note practical for the remaining voice is the third. The only other consonant notes possible would be: the 5th, which would have to move rather awkwardly at the time of resolution; and the 8ve, which might easily give the impression of an imaginary 4th in the resolution. (See §50b.)

Exercise 32. Illustrate by means of two complete measures each of the suspensions referred to above:

a. 4th above bass
b. 7th above bass

b. Dissonance between upper voices. Dissonances against the bass require first consideration, since it is the most important harmonic note (except when it is itself the dissonance, see §55c below). We have already had one case of a dissonance between the upper voices, the 5-4 combination above, where the resolution of the dissonant 4th against the bass also resolves the lower note of the 2nd between the upper voices quite properly. In like manner a 7th between the upper voices could be automatically taken care of: consider the upper voices inverted in the example just mentioned. These are the only two intervals which make dissonances between upper voices, since the 4th (see §47) is not a dissonance between upper voices. (Another note is possible for the bass to sing in this combination of a 2nd or 7th between the upper voices, but it would have to move in the resolution, and can only be dealt with later (in §57a and b).

Exercise 33. Illustrate the dissonance of a 7th between upper voices by two complete measures.

c. Bass a dissonance. If the bass forms a 2nd or a 9th with one of the upper voices, it will itself be the dissonance. This changes the point of view, for it is no longer with the bass, but with the upper note of the 2nd that the remaining voice should agree. It may sing a 3rd or a 4th above this note, and also a 5th if it moves at the time of resolution (see §57c). In the case of the 3rd and 5th, the remaining voice tends to reinforce the other note, the upper note of the 2nd. In the case of the 4th, the 3rd voice backs up this upper note of the 2nd by its overtones only, in which case the dissonance is a little less striking—the bass being too strongly reinforced by the voice singing the 5th above it. (See §23c.)

In the case of a 2nd or 9th the overtones of the bass are suppressed by the upper note to such an extent that a 4th above the bass gives no impression of a dissonance. This explains why the 4-2 combination mentioned above is quite satisfactory, and gives the impression of only one dissonant note (the bass).

A dissonance of a 7th against the bass, however, will always take precedence. A combination 7-2 above bass will give the impression of two dissonances at the same time, too complicated a situation to be dealt with in this style of counterpoint. Whenever there are two dissonances at the same time, there is no one simple solution which the ear can follow with ease. Such a combination would change the character of the harmonic relationship of the voices, for in the case of a simple suspension, in three-part as well as in two-part counterpoint, we get the impression of two successive consonant chords, *one* of whose notes is rhythmically delayed for a short time.

Another way of looking at this 7-2 combination is this: the resolution of a dissonance is always clearer if it is to a new note. (See §23d, in this connection.) If the bass moves one note down, it will go to a note which is already present (the original 7th).

Exercise 34. Illustrate by two full measures the suspension of a 2nd between the bass and alto:

a. soprano sings a 3rd above alto
b. soprano sings a 4th above the alto

Two vs. Two vs. One Principles

56. Passing or alternating notes

It is possible to have a second voice moving at the same time with a passing or alternating note, provided it moves like a passing or alternating note, and in the same rhythm as the other one. These two voices should be consonant with one another as they pass or alternate, and in this case 4ths are not possible even when the upper voices are so moving.

57. Added suspensions possible

a. A 2nd between the upper two voices, the bass singing a 5th below the lower (a 6th below the upper), and moving one note up at the time of resolution.

b. A 7th between the upper two voices, inverting the above case.

c. A 2nd between the bass and alto, the soprano singing the 5th above the alto, and moving one note down in the resolution.

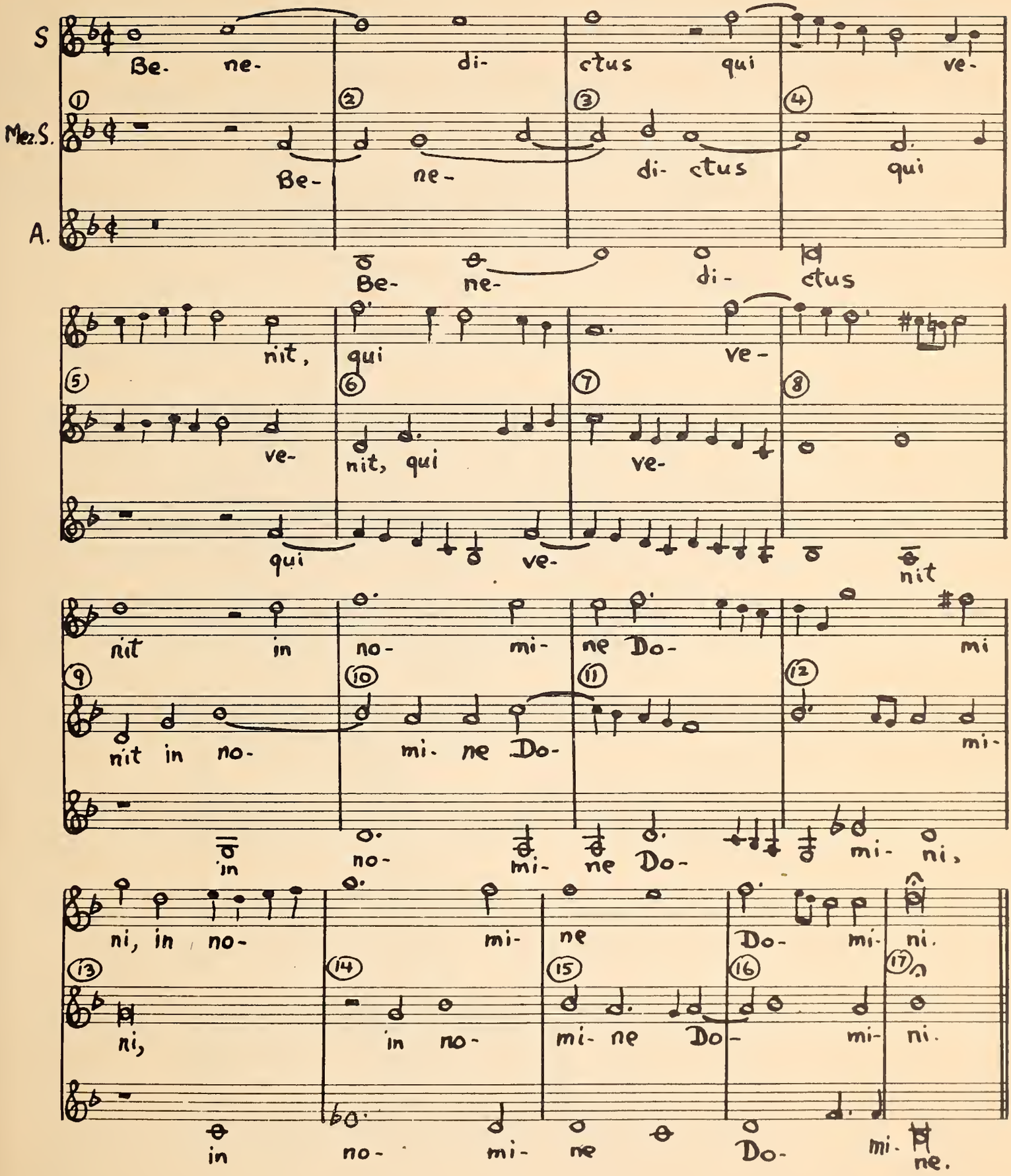
Exercise 35. Illustrate *a, b* and *c* of §57, two measures for each example.

Exercise 36. Use suspensions, and passing and alternating notes, trying to make use of the various possibilities described in §§53-57.

a	C.F.	*b*	2	*c*	2
	2		C.F.		2
	2		2		C.F.
d	C.F.	*e*	2	*f*	2
	2		2		C.F.
	2		C.F.		2

BENEDICTUS

Orlando di Lasso


S
Be- ne- di- ctus qui ve-
Mez.S.
Be- ne- di- ctus qui
A.
Be- ne- di- ctus
nit, qui ve-
ve- nit, qui ve-
qui ve- nit
nit in no- mi- ne Do- mi
nit in no- mi- ne Do- mi-
in no- mi- ne Do- mi- ni,
ni, in no- mi- ne Do- mi- ni.
ni, in no- mi- ne Do- mi- ni.
in no- mi- ne Do- mi- ne.

58. Principles of Freer Rhythms

The principles of freer rhythm are the same as they were in two-part counterpoint (see §§29-34). It is possible to have the third voice move as a passing or alternating note during the preparation of a suspension.

Exercise 37. Write counterpoint using a chosen C.F.

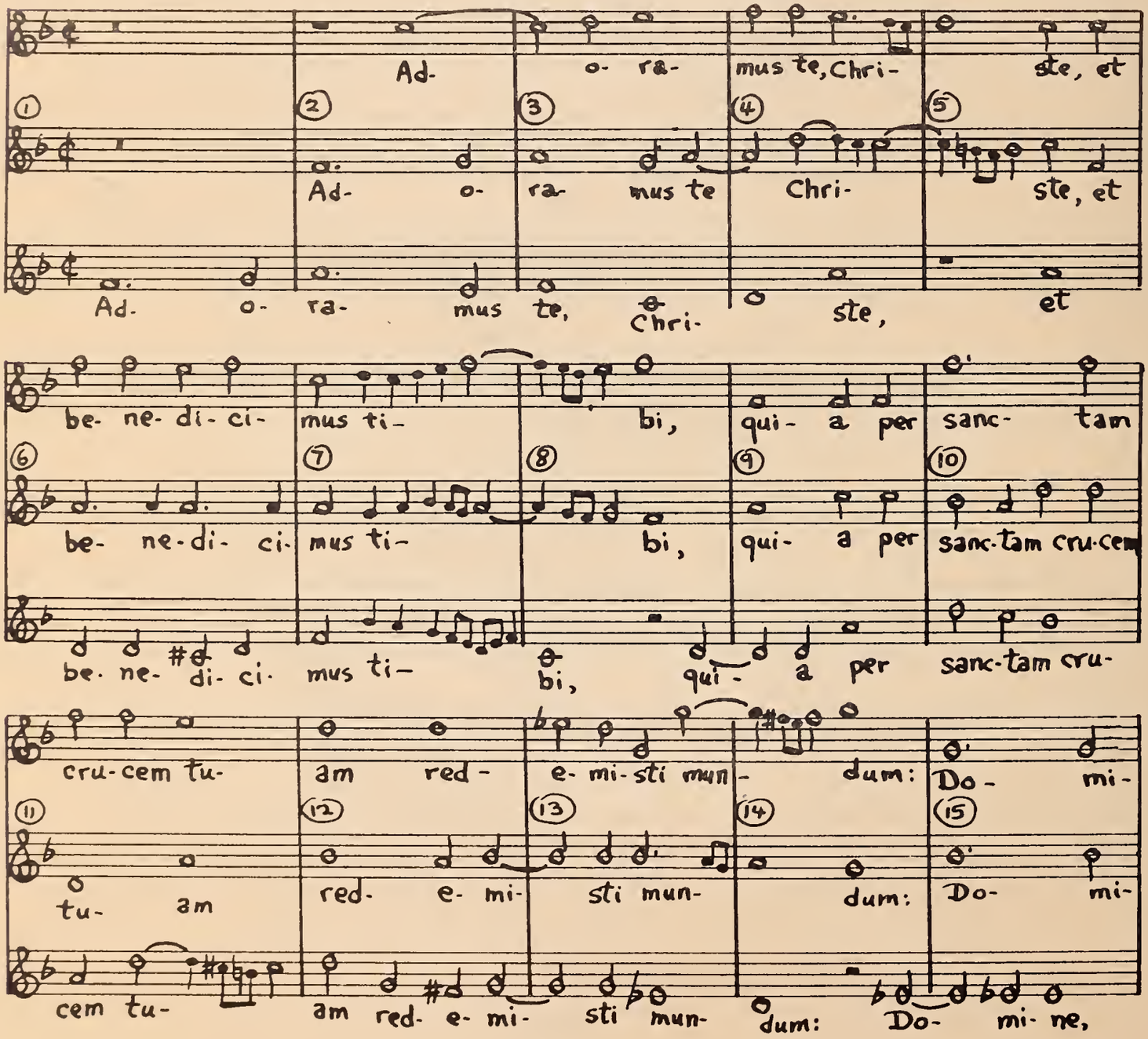
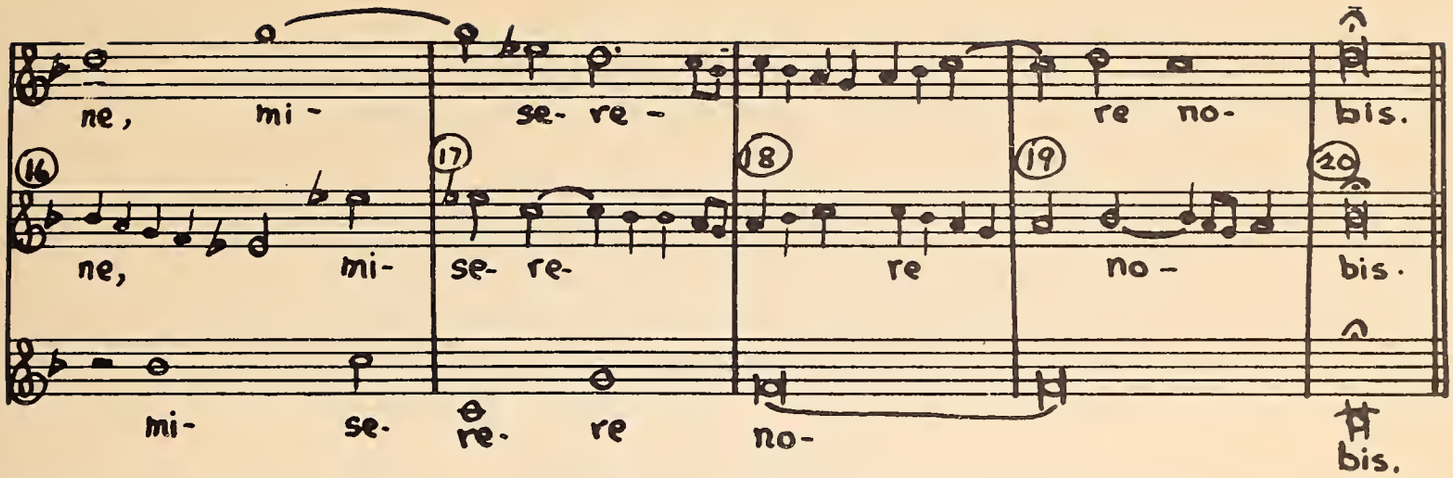
a. in upper voice
b. in middle voice
c. in lower voice

Using whole, half and quarter notes with freedom in the other two voices.

Exercise 38. Mark all the dissonances in BENEDICTUS, page 35, and ADORAMUS TE, below, showing the three points X Y Z for passing and alternating notes; the three points P D R for suspensions. Observe carefully what the third voice does in each case. Mark, and attempt to find a justification for, any freedoms you may discover.

ADORAMUS TE

Orlando di Lasso


Ad- o- ra- mus te, Chri- ste, et
Ad- o- ra- mus te Chri- ste, et
Ad- o- ra- mus te, Chri- ste, et
be- ne- di- ci- mus ti- bi, qui- a per sanc- tam
be- ne- di- ci- mus ti- bi, qui- a per sanc-tam cru-cem
be- ne- di- ci- mus ti- bi, qui- a per sanc-tam cru-
cru-cem tu- am red- e- mi-sti mun- dum: Do- mi-
tu- am red- e- mi- sti mun- dum: Do- mi-
cem tu- am red- e- mi- sti mun- dum: Do- mi- ne,

Exercise 39. Make a diagram (as in Exercises 20 and 24h) of O MARIA, page 29, bars 1-27 only.

Motets in 3 Voices

59. Method of writing

The method of imitation has already been studied. It is impossible to carry the imitation of the second voice much beyond the entrance of the third voice without incurring serious difficulties, since it will be more or less a matter of luck whether these added notes fit. It is for this reason that it is so difficult to write a three-part canon. Many have been written, but most of them show the struggle that was necessary to make the notes fit. In the diagram made in Exercise 39 it is clearly shown that imitations were given up when complications occurred, even by these old masters who had sufficient technique to write eight-part canons when they wanted to. They were much more interested in making the music life-like, and when canons did not tend to write themselves, they did not worry about continuing literal imitations.

Exercise 40. Write three-part motets without words, two phrases in each voice:
- *a.* Dorian mode
- *b.* Phrygian mode
- *c.* Mixolydian mode

Exercise 41. Write three-part motets without words, three phrases in each voice:
- *a.* Lydian mode
- *b.* Aeolian mode

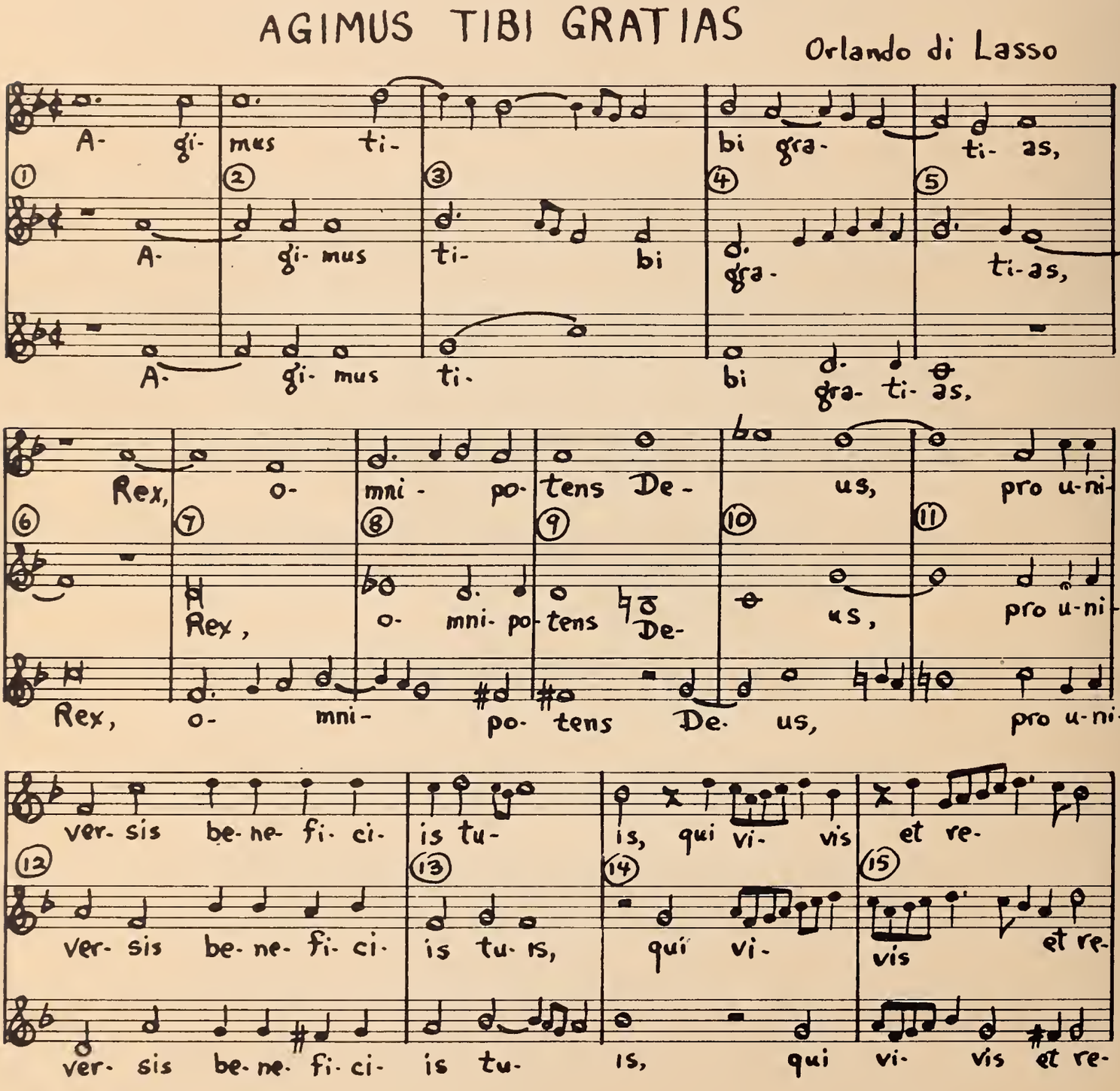
Exercise 42. Write three-part motets in various modes, using the words in §42.

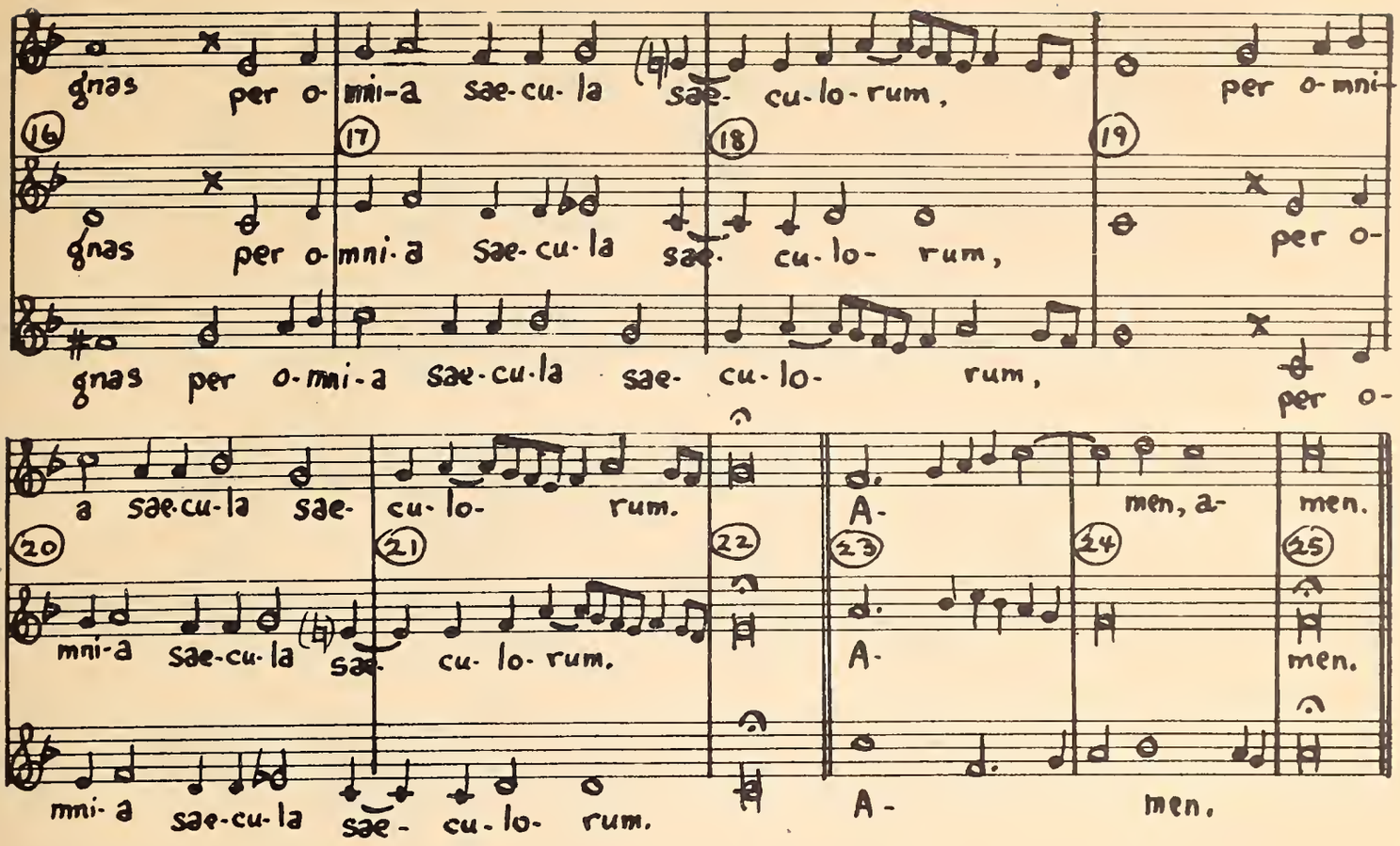
60. In conclusion

We have tried to get beneath the surface of works of a period far back in musical history, when future styles were just beginning to evolve. With comparatively simple means the old masters wrote music which does not yet show signs of age, while much of the music that came later, written with far richer means, has gone into oblivion.

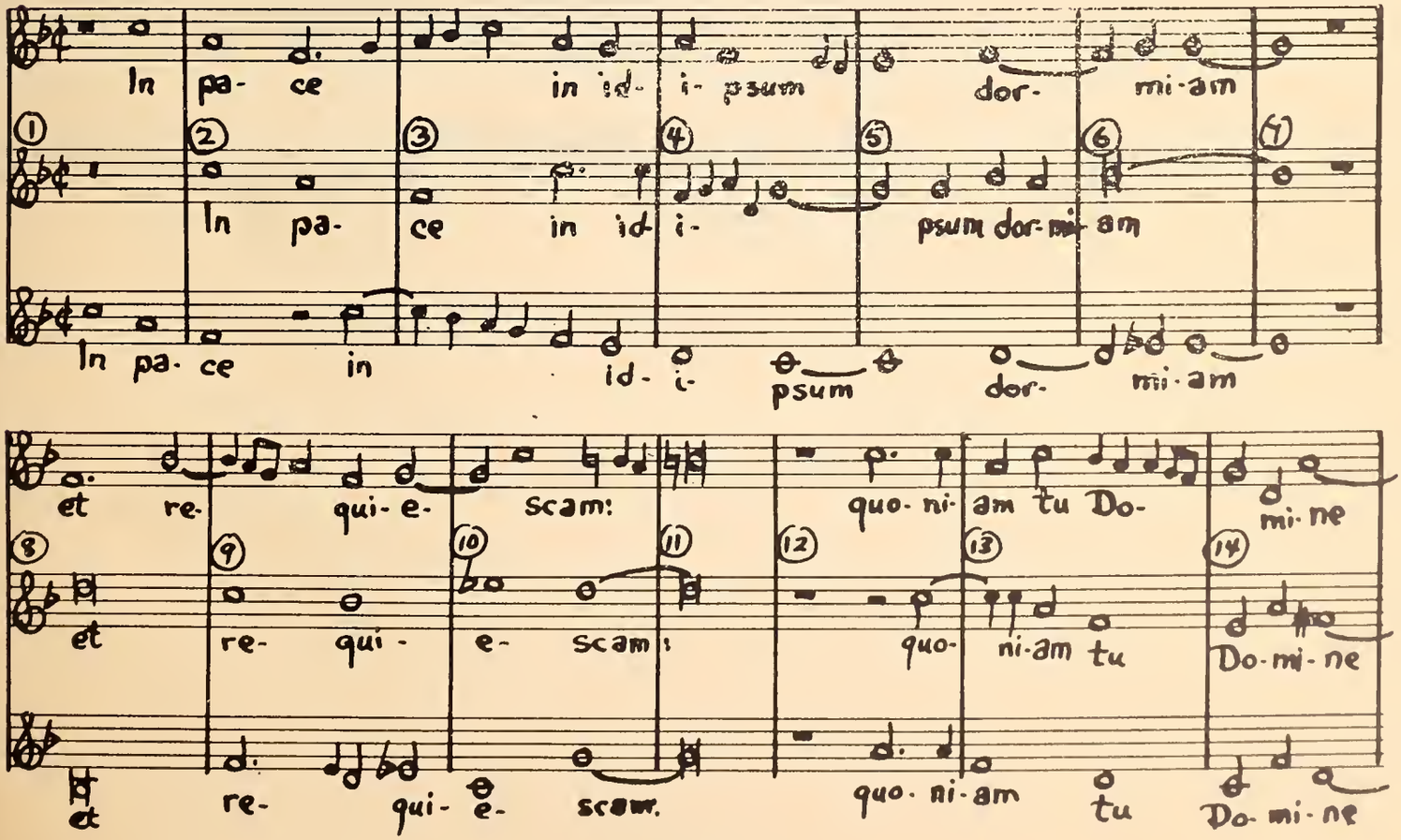
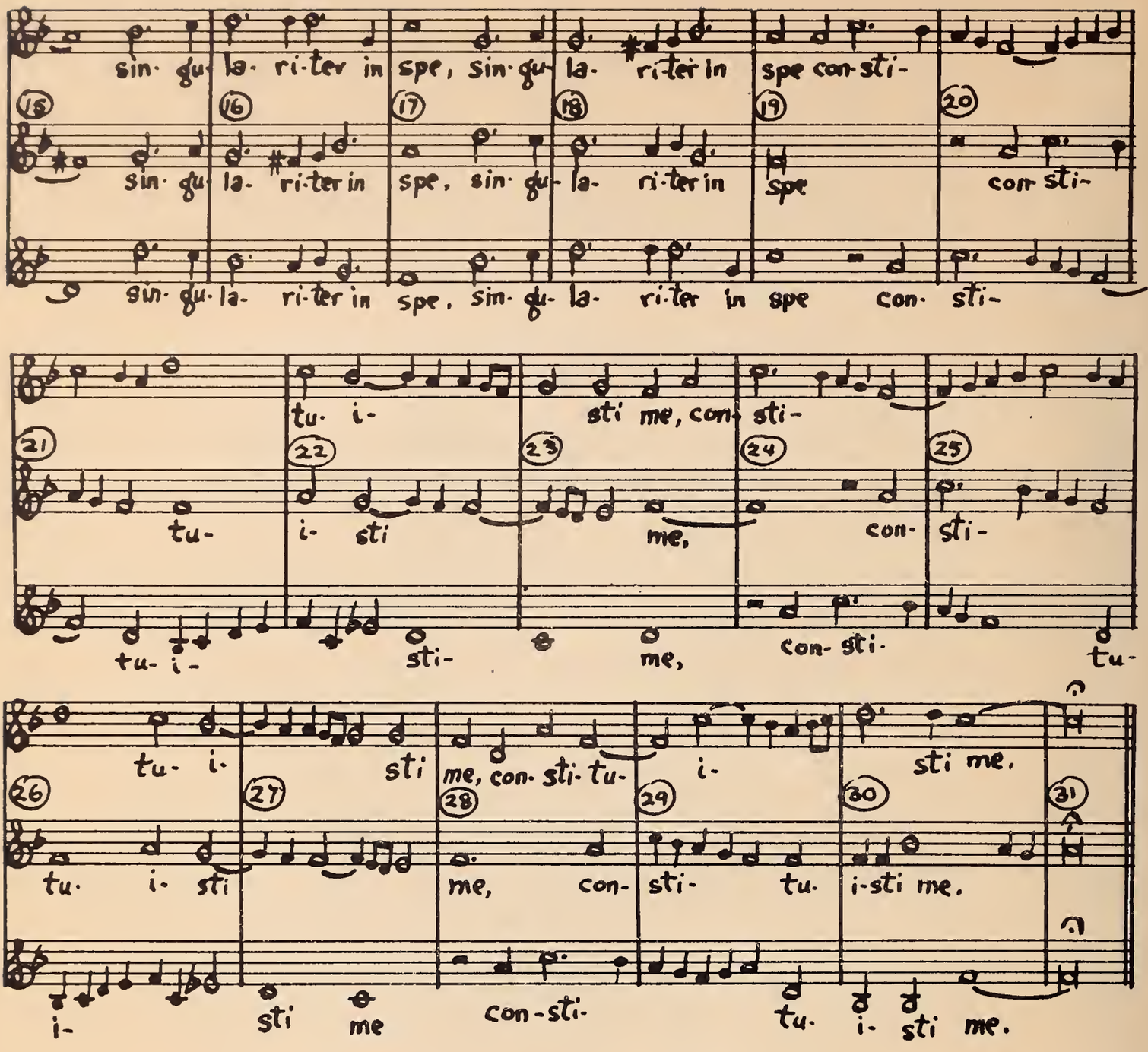
Our studies have limited themselves to the most simple examples of Orlando's work, in two- and three-part counterpoint. It is undeniable that more is to be learned of counterpoint where fewer voices are involved. One has to take into consideration to an increasing extent the element of harmony as one deals with counterpoint in four, five, six and more voices. It is hoped, however, that the student will be tempted to undertake by similar methods the study of the more complicated works of this master. One becomes amazed by the skill with which he manages the

increasing resources at his disposal, but no additional principle of contrapuntal writing will be likely to come to light. It took the same skill to write AUDITUI MEO that it took to write the Penitential Psalms. No one could dream of writing either one of them today.

We have also limited ourselves to the work of only one of the great geniuses of this epoch. A similar study could be made of the works of a Josquin des Prés, a Palestrina, a Vittoria or a Byrd, in which many of the steps could be omitted, having as its goal the discovery of salient individual characteristics of style and particular freedoms. In whatever directions one makes further studies one is almost bound to be rewarded by the gaining of new insight into the vast universe of music.

AGIMUS TIBI GRATIAS
Orlando di Lasso
A- gi- mus ti- bi gra- ti- as,
Rex, o- mni- po- tens De- us, pro u-ni-
ver- sis be- ne- fi- ci- is tu- is, qui vi- vis et re-


gnas per o-mni-a sae-cu-la sae- cu-lo-rum, per o-mni-
gnas per o-mni-a sae-cu-la sae- cu-lo- rum, per o-
gnas per o-mni-a sae-cu-la sae- cu-lo- rum,
a sae-cu-la sae- cu-lo- rum.
A- men, a- men.
mni-a sae-cu-la sae- cu-lo-rum.
A- men.
mni-a sae-cu-la sae- cu-lo- rum.
A- men.

IN PACE

Orlando di Lasso

In pa- ce in id- i- psum dor- mi-am
In pa- ce in id- i- psum dor- mi- am
In pa- ce in id- i- psum dor- mi- am
et re- qui- e- scam: quo- ni- am tu Do- mi- ne
et re- qui- e- scam: quo- ni- am tu Do- mi- ne
et re- qui- e- scam. quo- ni- am tu Do- mi- ne

sin· gu· la· ri·ter in spe, sin· gu· la· ri·ter in spe con·sti-
sin· gu· la· ri·ter in spe, sin· gu· la· ri·ter in spe con· sti-
sin· gu· la· ri·ter in spe, sin· gu· la· ri·ter in spe con· sti-
tu· i· sti me, con· sti-
tu· i· sti me, con· sti- tu-
tu· i· sti me, con· sti· tu· i· sti me.
tu· i· sti me, con· sti· tu· i· sti me.
i· sti me con·sti· tu· i· sti me.